

Femme Fatales

Fall 1994

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JULIE STRAIN

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Volume 3 Number 2



IMAGI-MOVIES

Spring 1995
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*AN EFFECTS NAME
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Our next issue will take you back in time to "When Harryhausen Ruled the Earth," as paleontologist Ted Newton uncovers the secrets of Dinosauria. This in-depth retrospective includes interviews with special effects magician Ray Harryhausen, and numerous filmmakers and colleagues who worked with him during his heyday. Also, with CGI threatening to render dimensional animation extinct we ask current practitioners of the form, "Has Stop-Motion Been Slipped?"

● **HONG KONG HORRORS**, an interview with producer Tsui Hark, the virtual one-man industry who supplied the fanfold, fantastic, and funny genre films we just aren't getting from domestic producers anymore.

● **TALES FROM THE CRYPT** goes to the movies with *DEMON KNIGHT*, the first in a series of feature films based on the popular HBO television series and fabbed horror EC Comics of the '50s. Our on-set report includes interviews with actor Bill Siedler and Spike Lee's cinematographer-turned-director Ernest Dickerson.

● And just in case you didn't get enough this time—more vampires!

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LETTERS

LETTERS REGARDING THE FF(2:4) COVER WOMAN...

Rebecca Ferratti
Rebecca Ferratti!!
REBECCA FERRATTI!!!
REBECCA FERRATTI!!!!!!

Or have I been too subtle?
Carlos Martins
Rio de Janeiro, Brazil

JUNE WILKINSON

Just great seeing your feature on June Wilkinson (FF 3-1)! That's what glamour is all about! I loved her in HOLLYWOOD BLUE with Mickey Rooney. Several years ago, I saw her with Patrick Wayne in THE OWL AND THE PUSSYCAT at the Grand Dinner Theatre in L.A.

Thanks to your wonderful magazine, I'm going to Toronto, Canada to see (Wilkinson) again in PYRAMA TOPS—now it on Broadway, Las Vegas, and here in L.A. Can't wait!

Thanks for a great story on a great Glamour Queen!

Mike Scott
La Crescenta, California

WIRED

Debbie Rochon—

Appreciate your writing and FEMINIST PERSPECTIVE! Look forward to each FF. Great job, keep it up.

Toni, Jr.
Editor, Hot Wire Magazine
Chicago, Illinois

HAMMER HONEYS

How about an all-Hammer *femmes fatales* issue for some of us fans? You could cover many of the Hammer ladies you haven't touched upon yet—Martine Beswick, Barbara Shelley, Jacqueline Pearce, etc. And you could update stories on the Hammer actresses you have previously covered (Caroline Munro, Raquel Welch, Veronica Carlson, Ingrid Pitt). They are all worth a second, more in-depth look. With Richard Donner's recent buy-out of Hammer Films, perhaps he would be a good source for old

photos and behind-the-scenes material.

Aaron Albrecht
Concordia, Kansas

[Aaron, check out *Image-Movies 1-4* for a very consummate profile on Martine Beswick. I promise a retrospect on the Hammer heroines sometime in the future. In the meantime, keep an eye peeled for Ted Newsom's *FLESH AND BLOOD*, a feature-length documentary that's entirely devoted to Hammer. Newsom persuaded the company's tantalizing troopers—Hazel Court, Raquel Welch, Veronica Carlson, et al—to share their recollections on film. The video also chronicles the late Peter Cushing's final curtain call.]

BEGUILING BRINKE

I have become an avid fan of your magazine. Thank Brinke Stevens for that! If it weren't for her pictures in your first issue, I don't know if I would have given your magazine a second look. I'm glad I did, because copies of your magazine are forever selling out. I fully intend to subscribe in 1995, it'll be a great Christmas present to myself.

My nominee to play Vampirella on film: Yancy Butler, Charlie Spradling...or how about Brinke? She has those great, bewitching eyebrows.

I would like to see articles on Ma. Spradling, Sherilyn Fenn, and a feature on Full Moon Productions.

Finally, whatever happened to the second Elvira movie?

Frank T. Holapp
Tacoma, Washington

[Cassandra Peterson is trying to develop some investment for her second *Mistress of the Dark* vehicle, *ELVIRA VS. THE VAMPIRE WOMEN*. Formerly the hostess of Full Moon's *Videozone* segments, Charlie Spradling has been replaced by Full Moon veteran Denise Duff (FF 2:4).



Comic book heroine Arlene of Ilverly will return in May '95 with a 3-issue mini-series.

Musetta Vander, featured in the company's *OBLIVION*, has also been hired to shoot some of the *Videozone* wrap-arounds. This issue's "Prodigious But Abandoned" co-writer, Sean C. Strebin, recently visited Full Moon Studios to interview its repository of actresses.]

ARRIVERDICI, ROBERTA

I have just started reading your magazine, and I really enjoy it. I am pleased that you are going to be publishing it more frequently.

I'm a big fan of Roberta Vasquez from her *Playboy* days and Andy Sidaris films. Wonder if you could tell me if she has made any recent movies? And what are her plans for the future? I would also like to know if Roberta has a fan club.

Mike Hayashi
Westlake Vilg, California

"[Roberta hasn't done much lately," answers Andy Sidaris. "She got married about a month and a half ago.]"

SEXY STAFFERS

Is it my imagination, or

does Hollywood really have a monopoly on *femmes fatales*? I'm an actress, but all magazines—including your own—seem to think that L.A. has geographically locked in all the female talent.

Susan Harris
Cleveland, Ohio

[Come again? How about this issue's feature on "Asian Action Heroines"? Our new European correspondent, Solly Ann Meila, will be reporting on European actresses. Finally, check out our next issue for the fetching "Femmes Fatales of the East Coast," all of whom will contribute to this magazine.]

FAN CLUBS

Send self-addressed and stamped envelopes:

Ava Cadell c/o Five K Sales,
9420 Reseda Blvd., Suite 536,
Northridge, California, 91324
(Be sure to inquire about Ava's hot pin-up poster, *Armed for Action*.)

Ria Coyne: 10927 Santa Monica Blvd., Suite 127, Los Angeles, California, 90025.

Debra Lamb: 16633 Ventura Blvd., Suite 1240, Encino, California, 91436.

Carolyn Teye-Loren: P.O. Box 46896, Los Angeles, California, 90046.

Danielle Rohn: P.O. Box 5, Beltsville, Maryland, 20704 (Though a newcomer, Ma. Rohn's photo—featured on last issue's "Fatale Attractions" page—has prompted readers to inquire about autographs, etc.)

Vivian Schilling: 15445 Ventura Blvd. #905, Sherman Oaks, California, 91403.

Brinke Stevens: 8033 Sunset Blvd., Hollywood, California, 90048.

F A T A L E

All the big buzz is about Pentazel, one of the decade's most covered roles, she's the sexy femme fatale in **FELINE**, a sensuous science fiction movie in pre-production. Ron Miller, the production illustrator for **DUNE** and **TOTAL RECALL**, collaborated on the story with ALLEN screenwriter/producer Ron Schvartz. "Pentazel is a product of complex genetic engineering," explains Miller. "She is a cat, shaped like a human being, but she's not a mindless, ravenous monster. Pentazel is everything that Michelle Pfeiffer is pretending to be in **BATMAN II**. She's sleek and sultry, and the only sympathetic character in the movie." **FELINE**, described as "CAT PEOPLE MEETS BROADCAST NEWS," will be photographed in Maryland, Virginia, and Hollywood on a projected \$6-\$7 million budget. Comic book illustrator Mike Kaluta is developing production designs. The producers are casting "unknowns in certain key roles, but no less familiar names and faces would get in the way of the audience's suspension of disbelief. For the time being, we'd prefer to be selective about selected actresses whether they're popular or unknown." But FF has learned that blonde Baltimore beauty, Carrie Haley, is a strong contender for one of the leads. Final casting will be determined later this year.

Readers are encouraged to make suggestions, and actresses are invited to submit 6x10 glossy and resumes to the magazine's Baltimore location (see page 3 for address). FF editor Bill George, making the big move to L.A. in December, will supervise **FELINE**'s front cover shoot.

Next issue, we'll be unveiling the work of Robin Grenville Evans, British artist/cartoonist. Evans' illustrated space operas, *Lavinia Laserblast* (Knight Features, London), is scheduled for renewal after a two-year stretch in a leading Glasgow newspaper. Drawing upon "the golden age of pulp fiction covers" for his inspiration, Evans is "interested in exploring the visually exciting potential of strong and dynamic femmes, especially in fantasy and science fiction situations." Evans will be integrating your favorite femmes fatales into a "pulpish, s-f premise but with a feminist twist" (wait till you see his "vision" of Vivian Schilling). In the event that you can't wait for his American

debut in FF, write Evans for a sample sheet and price list of his original work, 140 Fawcett Road, Southsea, Hampshire, PO4 0DW, England.

Rebekah Black, president of AC Comics, is looking for a few good women to be cast in **DAWN HUNTER** and **FEMFORCE: THE MOVIE**. "AC Comics characterizes our **FEMFORCE** comic book heroines as women with beauty and brains," explains Black. "Team members are babes, but in no way bimboes...they do not use sex to accomplish their objectives. We are looking for those qualities in the actresses we select for the parts...we think the kind of reality will add believability to the superhero/action fantasy concept. All actresses are being considered, based on their physical similarity to the drawn character and personality. We are looking for women to play these 'lead action roles' without the extensive use of stunt doubles. All actresses interviewed thus far have been asked about their physical training programs and athletic abilities." Thus, FF appeals to its readers to not only submit suggestions for casting, but we invite you to send 6x10 glossy and resumes of prospects who match Ms. Black's qualifications. Send all materials to FF's Baltimore location (page 3), and we'll forward applications to AC Comics and producer Mike Farinovich, Jr.

Mid over the Mistress of the

Antonia Dorian (**DINOSAUR ISLAND**)
portraying Classic Comics' illustrated
adaptations of Corman classics.



Dark? Then be sure to check out Elvra, a British femme devoted entirely to Cassandra Peterson and her tempestuous alter ego. Editor KLN's photo-illustrated journal offers a complete chronicle of Elvra's magazine, TV, video game and merchandising appearances. Price per copy, Air Mail £3.60; Surface Mail, £3.10. Be sure payments are in UK Sterling only. Make all orders payable to KLN Publications, 3 Farm Road, Old Woking, Surrey, GU22 9HL, England.

Before the "adult" industry flourished in print, a comparative age of innocence—the Gothic Era—prevailed during the '60s; plenty of nudity, but no explicit sex. Science fiction, fantasy, and horror were among the genres played straight or spoofed, what with **SPACE THING**, **THE HOUSE ON BARE MOUNTAIN**, **KISS ME QUICK**, et al. A treasury of softcore stories, including Rene Bond, Marsha Jordan, Kathy Williams, Ushi Digan, and Pat Harrington (**ORGY OF THE DEAD**) briefly enjoyed limited celebrity. Enthusiasts are advised to check-out *Highball* magazine for nostalgic profiles of directors and actresses who contributed to a more subdued, more serious arena. Write to Krenos Productions Inc., NPO Box 67, Oberlin, Ohio 44074-0067. Advertisers are also encouraged to consult Something Weird Video for a voluminous collection of rare '60s softcore. Company president Mike Vraney has rescued "original 35mm and 16mm source material" and made transfers to video. Write to P.O. Box 33664, Seattle, Washington, 98133 for further information.

A September shoot is scheduled for Concordia's **ATTACK OF THE 60 FOOT CENTERFOLD**, though—at press time—producers were still casting for an actress to play the title role. Fred Allen Ray is directing Steve Allen's so-far screenplay which, according to one source, will afford the Invisible Man a cameo scene. Michelle Bauer, who performed as the "centerfold" in Ray's best optical effects footage, is likely to make an appearance in the film. Cast includes J.J. North and Tammy Park. Supporting player Raelyn Salsman previously graced our pages in issues 2/4 (**BLONDE HEAVEN**) and 3/1 (**REVENGE OF THE CALENDAR GIRLS**).

Sorry, guys: It's just been



Baltimore beauty Carrie Haley is a contender for a **FELINE** role. She will model as "Pentazel" for advance ads.

announced that Julie Strain, also profiled this issue, accepted an engagement ring from video director Jeff Strain.

Actress/comedienne Rita Coyne appears with Richard Lewis in HBO's **TALES FROM THE CRYPT** Halloween trilogy (check this issue's profile on Sherrie Rose, also cast in one of those October statements). Coyne, whose **LEGAL SHREPS** recently debuted on the USA cable channel, is thrilled to have been cast in **BATMAN 3**.

Antonia Dorian has enlightened us to Roger Corman's Comic Comics, illustrated adaptations of movies that Corman produced and/or directed. Among the movies that will be transformed into an enderings: **DEATH RACE 2000**, **LITTLE SHOP OF HORRORS**, **WASP WOMAN**, **ROCK 'N' ROLL HIGH SCHOOL** and the forthcoming Concordia-New Horizon production, **BRAM STOKER'S BURIAL OF THE RATS**. Ms. Dorian informs us that she and **BURIAL/RATS** star Mena Ford introduced the comic book series at the 1994 San Diego Comic Convention.

A special thanks to Jonathan Zuchowski, Jon, keep that appointment—we want you to be part of our team for a long time. □

TINA DESIRÉE BERG— *Anti-Starlet*

GORGEOUS AND GUTSY, SHE'S DECLARED WAR ON SLEAZY PRODUCERS AND SHEDS LIGHT ON SEXUAL HARASSMENT.

BY GARY GARFINKEL

It's a monthly ritual; Bill George, *le homme* behind *Femme Fatales*, assigns yours truly to profile a "promising" ingenue (I hate my life). Same routine; I'm furnished with her phone number, run through the introductory conversation, arrange a meeting...upon meeting the tanned, youthful Aphrodite, I'm blown away by her beauty. But when I transcribe the interview later, I'm not so interested. So when I was assigned Tina Desirée Berg, I wondered, who's Tina Desirée Berg?

Born in Los Angeles, Berg grew up in a show business environment. Her parents wrote entertainment insurance. After being in a Baptist high school with strict dress codes, Berg transferred to California Prep., a high school with an alumni that includes Michael Jackson and Drew Barrymore. By the time she turned 18, Berg skipped a grade in high school, graduated to college, garnered a modeling contract and launched a two-month stretch in Japan posing for photographers. But the home-sick teen returned home, eventually earning a degree in Drama and Dance at Irvine's University of California.



On the advice of her modeling agent, Berg auditioned for a low budget film called *MERCHANT OF EVIL*. Supporting William Smith, she portrayed Eliana, a naive Midwesterner who is abducted and sold to a Hong Kong brothel though she gradually transforms into a thick-skinned survivalist. "I later found out that this movie had been completed much earlier, and taken to the American Film Market. When the producers couldn't sell it, they hired a name in William Smith and a couple of new actresses, including myself, to pretty much give it a complete overhaul. So that was a good break."

The American Film Market (AFM), held annually at Loew's Hotel in Santa Monica, is where Berg met her second film's director, Robert Rundle. He'd seen her in *MERCHANT OF EVIL* and wanted her for his next project, *THE HAUNT*. "The movie was about a demon who lives in the attic of this house. Over time, a series of young couples move into the house but are murdered by the demon. I play a hideous-looking dead woman who comes back to life, warning couples about the demon."

Berg calls it a "good, little movie" and appreciated the opportunity it gave her to show off her acting abilities and not just her body.



"This was supposed to be a takeoff on a Ziegfeld chorus girl. We did a whole series of photos like this. It's my favorite era of filmmaking, the '30s and '40s. But, in retrospect, I think that I look more like a Las Vegas burlesque girl, don't you?"



"Don't fuck with me, I'm fighting stereotypes. You can be sexy without stripping."

Director Don Jackson (*HELL COMES TO FROGTOWN*), who had previously collaborated with Rundle, asked Berg to audition for *HOT BLADES*. She describes the film as "a series of virtual reality pieces. In the film, I play this virtual reality cop who enters people's minds when they're breaking the rules of the particular fantasy that they are in." Berg notes that Jackson resourcefully turns ambitious concepts into low budget realities.

But then came the *Nightmare*—every B-movie

actress' worst professional experience. "This was another Don Jackson film called *QUEEN OF LOST ISLAND*," explains Berg, "about five swimsuit models doing a shoot on an island. This one was produced by two lawyers. Don asked me to read the script because he wanted me to play this character named Tracy, who provided the comic relief for the group. So I read it, and found an abundance of nudity required for my role including a lesbian scene. I called Don and told him that I don't do this kind of thing,

TINA DESIRÉE BERG

"Women keep going on and on with this 'All the people in this town with power are men.' Nobody, and I mean *nobody*, has power over you unless you give it to them. End of story."

and he said, 'Oh, don't worry, we'll cut Tracy's nudity. You can do the scenes in a bikini and I'll take out the lesbian scene, because I'm not really fond of it, anyway.' Well, maybe Don wasn't, but the producers were really into it.

Although contracted to get paid at the end of each day, she received nothing. She told director Jackson she wouldn't do any more work, unless she was paid. "At that point, this lawyer-producer comes to me and says, 'Why should we pay you, you haven't taken your clothes off, yet.' And I'm looking at this guy like, 'Excuse me, did I just hear that correctly?' I said to him, very bluntly, that I never agreed to appear nude.

"They could either adhere to the agreement, pay me and continue as the contracts were signed...or I leave. It's that simple. I thought about it for a minute and then I just said, 'You know what, you don't even have a choice, I'm just leaving. And I stormed out.'"

Berg was quite outspoken regarding exploitation and Tinseltown's sexual politics:

Women in Hollywood: "All these ladies whining about sexual harassment is crazy. I believe you get what you ask for. I have never had a problem, because I put out a vibe that doesn't evoke that kind of behavior. And women keep going on and on with this 'All the people in this town with power are men.' Nobody, and I mean nobody, has power over you unless you give it to them. End of story. I simply don't play the games.

"If you present yourself in the light of a professional, a businesswoman—as in 'This is what I do for a living'—you'll avoid all of the problems that actresses complain about, in terms of dealing with men who will 'give' you something if they 'get' something. I've seen it time and time again, these actresses who act coy and intentionally flirt with directors and producers, and then wonder why they get the come-on in what should be a business atmosphere. Then they scream sexual harassment but it's ridiculous, because the actress gave out a sign and the opportunity for it to happen."

"I'm intimidating Laurie Spencer in this scene from *HOT BLADES*, a bizarre takeoff on virtual reality. Typical of a Don Jackson film, it makes no sense."



Women's roles: "Well, I'm damn sick of wearing a swimsuit [laughs]. It is frustrating but it's also understandable to a degree. There are women who have beautiful bodies, and it's simply a matter of an audience who is willing to pay to see those bodies. It's a money thing, and that dictates what gets made and put on the market."

"Initially, it didn't bother me; I felt, 'Yeah, okay, whatever.' But, after a while, it gets to you. It's like, 'I can be dowdy; I can be covered up and still be effective; I can act!' Unfortunately, at the B-level, there are even fewer opportunities to really do something as opposed to looking a certain way. That's why *THE HAUNT* was so great for me."

Nudity: "I think it's a woman's decision that she needs to make on her own. For me, I don't do it because, most of the time, I find it exploitative and unnecessary. I think you can get farther in an acting career by not doing it. I think it hurts your career because, if you look at a lot of these girls who are doing nudity in B-films, they're stuck there and nobody takes them seriously."

"Also, it depends on where you set your goals. If the goal is to act at any level now, then—obviously—you'll be willing to take off your clothes. I have career aspirations that involve acting in the big picture and over the long run. Doing nudity, now, would definitely hurt my chances later on, when I'm more established and trying to jump from 'B' to 'A.' Unfortunately, I don't think most of these girls, who do nudity, think about that or even care about it."

Love scenes: "Sure, I'd do them, but only if it pertains to the story and is tastefully done. I have turned down many, many roles because I didn't get a good vibe from the filmmakers, or simply because I wouldn't be naked. I turned down a role in *SLIVER* after auditioning for Joel Schumacher because

continued on page 69



"This shot was photographed at Joshua Tree in the middle of the California desert. But this isn't a picture I would use to promote myself as an actress...this, if readers, is a sample of print work for a swimsuit catalogues. But I prefer acting."



KA

APPROACHING

BY DANN GIRE

Don't expect Kathleen Turner, *femme fatale* extraordinaire and owner of the most ostentatiously breathy vocal chords in Hollywood, to jump around nude in any more classy film noir pictures.

She might. But don't hold your breath.

"If you got it, use it," says 38-year-old Turner. "I'll have chances to do roles where I'm less attractive later."



THLEEN TURNER

40, THIS FEMME FATALE STILL KINDLES PLENTY OF BODY HEAT.

"I don't preclude it," Turner said with her famous pipes, "but I have a tendency not to repeat myself. You know, it's not very interesting if I've done it before."

It was in 1981 that Turner made her feature film debut in Lawrence Kasdan's *BODY HEAT*. It was a seedy little scorcher, inspired by '40s classics, which set a new standard for modern film noir.

This year's *CHINA MOON*, a *BODY HEAT* wannabe with Ed Harris as a corruptible cop who falls for deceptive dame Madeleine Stowe, serves as a reminder of how good Kasdan's lusty melodrama really is. "I didn't see the movie," Turner said. "But I did see a clip from it, one where someone says, 'If you love me, trust me.' I thought I heard that line before."

One thing's for sure. Even if Turner does another turn in the erotic thriller genre, you won't be seeing her in *BODY HEAT II: THE RETURN OF MATTY WALKER*. "No, no," denied Turner. "Not as that character. That was such a special time. It was Larry's first film. It was my first film. Bill [Hurt] had done *ALTERED STATES*, but it hadn't come out yet. The three of us felt it was against the Hollywood system to make the film we wanted. We were a special club. And now we all know too much. I'm not sure we could ever recapture that intimacy."

Turner, 39 years old, is a married woman with a kid, house, career, a husband



Michael Douglas and Turner spoof Herwig and Jane in *JEWEL OF THE NILE*. The couple probed the darker side of bonding in *WAR OF THE ROSES*.

...the whole nine yards. Who'da thunk that the sweaty, slinky vixen, who took ice baths with William Hurt, would have turned out so normal?

What's more, Turner's 1994 black comedy *SERIAL MOM* casts the one-time cat on a hot tin roof as a well-scrubbed suburban housewife, who takes the rules of etiquette so seriously that any slight, seemingly insignificant infraction is punishable by death. Not pleasant death, either. Her character, Beverly Sutphin, shies and dices, beats and stabs and runs down her neighbors and friends for failing to comply with such things as proper recycling or failing to rewind the video cassette.

"I had my own serious trepidations about this

when I first read it. I didn't know what to make of it, quite frankly," the actress said, her breathy delivery working up a full head of steam. "It was quite puzzling. I couldn't stop thinking about it."

So, she invited director/writer John Waters to her house to talk over how he intended to make *SERIAL MOM*. He was at her door four hours later, having hopped the next train from Baltimore to New York. "That alone was quite flattering," smiled Turner. "Then he proceeded to talk me right into it. He can charm the pants off anything. Then, of course, he seduced me by telling me that no other actress could pull it off. Well, there you go I was stuck."

For a while, though, it

was touch and go. Turner had read *SERIAL MOM* while filming *UNDERCOVER BLUES* with Dennis Quaid. When she came to the scene where *Serial Mom* rips the innards out of an impolite student, then slips on his quivering liver, Turner turned off. "It was the most off-putting part of the script for me," she explained. "Then I thought it through and considered what she does with the poker. It was funny. Besides, it looked like chicken liver to me." Turner would later admit that her favorite part of *SERIAL MOM* is, in fact, the quivering liver scene. "I think that's funny. I know it's terrible. But I think that's funny," she confessed.

Turner said she had a grand time on the set of

As *SERIAL MOM*: "I bet like my daughter half the time...I'm going to do something really bad today."





Michael Douglas and Turner relax with director Robert Zemeckis on the set of **ROMANCING THE STONE**, one of Turner's more mainstream successes.

SERIAL MOM, supported by Waters repertory player Ricki Lake, cast as her daughter, and Sam Waterston as her husband. Actually, Turner had only one major problem with Waters' material: pretending to be infatuated with Charles Manson. In the movie, she carries around photos of Manson and other infamous killers such as Richard Speck. "Oh, that photo of Charles Manson," sighs Turner. "I have a visceral reaction to that. Yeeh! But that's where I am in my generation, I guess." And what about the gushy treatment of Speck? "I didn't mind that as much," replied Turner. "I was too young for that. But pretending to admire Charles Manson, that kind of got to me."

Turner acknowledged that she and Waters, the subversive Baltimore filmmaker whose low-budget comedies (**PINK FLAMINGOS**, **FEMALE TROUBLE**) have challenged good taste, shared similar sensibilities about **SERIAL MOM**. "Neither John nor myself have any desire about how the world should be," she noted. "Poke fun at it? Absolutely. Say something is out of whack! Sure.

"The rage that Beverly feels whenever somebody infringes on any one of her rules is, I think, very present in all of us. Ten years ago, if you had been humped on the street, you would be annoyed. Now if somebody humps you, you'd be incensed. This has just been building up. All of us have this. Beverly doesn't handle this very well. What I think this film can and might do is diffuse [the rage]. We're with this woman. We're hooked into her anger. Then she goes and acts on it. We're like, 'Wait a minute!'

"Women's roles have not been improved. The industry is scared. Most studios want to protect their product. You do that with the safest material possible."

And I'm hoping for a dissipating effect."

How would Turner compare Waters with Ken Russell, a director similarly revered for his eccentricity and independence, who guided the actress through the erotic thriller **CRIMES OF PASSION**? "It was just as challenging but much more fun [to work with Waters]," Turner laughed with a throaty, artificially induced guffaw that typically punctuates her interviews. "I laughed every day. I looked forward to each day on the set. I started feeling like my daughter half the time—I'm going to do something really bad today." With Ken (Russell) there weren't many laughs. I like comedy. I think it's much more interesting on many levels than merely conveying a thought. It's much more difficult for me."

Actually, Turner said she's been having trouble finding interesting roles in the mainstream, which may explain her leap into the Waters camp. "I don't think [women's roles] have been

improved. The industry is scared now. Most of the established studios want to protect their product. You do that with the safest material possible."

In addition to **SERIAL MOM**, Turner also appears in this year's **NAKED IN NEW YORK**, directed by one of Martin Scorsese's proteges. She portrays Dana Coles, a character not-ironically close to herself—an aging actress who realizes that she's on the cusp of losing her sexual allure. That's a fairly daring role for any sex symbol nearing 40, which is branded by Hollywood as an actress' "golden age." But Turner is no stranger to commercial risks.

True, she's performed in controversy-resistant entertainment like **THE MAN WITH TWO BRAINS** and romantic thrillers such as **ROMANCING THE STONE** and its sequel, **JEWEL OF THE NILE**. But Turner has also tackled roles that were written on the periphery of the mainstream. In 1987, she co-starred with Sting in

Steve Martin, as the **MAN WITH TWO BRAINS** (1982), is involved with two women, his bitchy wife (Turner) and a congenial, disembodied brain (voice of Sissy Spacek). The satire of 1950's horror-flicks did lukewarm business at the box office.





Turner turns sultry in Robert Zemeckis' *ROMANCING THE STONE*. She would later provide the voice for Jessica Rabbit in Zemeckis' *WHO FRAMED ROGER RABBIT*.

JULIA AND JULIA, a project that abandoned conventional technology. The arthouse drama was shot on high-definition video and transferred to 35mm film stock.

Plunging head-first into sexual incoherence, Turner played call girl China Blue in the aforementioned **CRIMES OF PASSION** (1984). The frank and unromanticized sex scenes earned **CRIMES** an X-rating, forcing Ken Russell to cut an R version for theatrical and home video markets.

The film, an uncompromising and gritty depiction of prostitution, floundered at the boxoffice. Six years later, **PRETTY WOMAN** turned the oldest profession into a sanitized Cinderella fable (placating the public, a pessimistic fade-out was scrapped and replaced with a happy ending); the Julia Roberts film was a major hit.

Through most of **CRIME**'s preview, Turner held hands with husband Jay Weissman, a real estate developer and amateur bar band musician. During a scene in

which Turner's character rams a nightstick in an unmentionable part of a john's anatomy, the husbandly hand dropped away. "Oh, oh," Turner remembered thinking; nevertheless, she defended her role, insisting it was a challenge. Eventually, Turner recalled, her spouse understood.

"Not too many women can carry a film," explained the actress. "I have carried several because of my name alone. Not too many others have that standing. Frankly, [women are] offered less complimentary roles—the wife, the victim. Not very challenging."

It's been three years since Turner has been on the legit stage, starring as Maggie in **CAT ON A HOT TIN ROOF**. She'd like to get back on the floorboards soon. Maybe in the fall.

In the meantime, Turner directed a summer film short called **LESLIE'S POLLY**, about a 42-year-old woman with three kids, a failing marriage and an unexpected pregnancy. She must decide the course of

her life. "The script was written by Lynn Mamet, David's sister," Turner pointed out, "—although Lynn likes women." The Showtime production has prompted her to direct more often: "Frankly, I know too much, you know? I mean, I act, then they tell me to go away for two hours. Boring! I like being the director every minute. I got good performances from people

whether I'm acting with them or directing them. That's a talent that I have."

Turner has also communicated her presence in another medium. In 1991, she played Sara Paretaky's Chicago detective, V.I. **WARSHAWSKI**, which was shot on location in the Windy City. Though the movie was not a financial success, Turner has reprised the character in her record-

Turner's income details unfold with Jack Nicholson's hit man for a very unhappy ending in **PRIZZ'S HONOR**. The black comedy was helmed by John Huston.



ings of Paretzky's novels. "I've been doing them over in England for the BBC," she explained. "I always thought that Paretzky didn't get a fair shake with WARSHAWSKI, you know? Disney forced us to cut the film down to such a tepid level that I always thought the character, well, I felt I had to make it up to her. So, every year I go over to England and do one of her books on BBC 4.

"It's terrific. It's a full cast. You don't have that over here [in American radio] where you use one person's voice. I think people get tired of just one person's voice. They have a full cast with each character getting an actor. It's so much fun. In one scene, Warshawski goes to a theatre, so half the cast is taking off shoes and jumping up and down on a wood floor to give the effect of dancers. You just crack up."

Asked if there were any more *femmes fatales* in her future, Turner replied she'll only play characters that are up to her standards. "If you've got it, use it," Turner smiled. "I'll have plenty of chances to do roles where I'm less attractive later." □

"Frankly, I know too much. I act, then they tell me to go away for two hours. Darling! I like being the director."



DR. JEKYLL & MS. TURNER

TURNER'S SENSUOUS STAGE PERFORMANCE IN HORROR CLASSIC FIRES UP CONTROVERSY.

BY STEVE YEAGER

The time. July, 1978. *The location:* The campus of the University of Maryland Baltimore County. Walking into a crowded multipurpose site of the Science Building, I was struck by the rich sound of laughter emanating from one corner of the room. The hall had been set up as a communication center for artists, staff and volunteers of the "new theatre festival." The conclave unified various performing art groups from around the world, all gathered together for a two-week sojourn in the Greater Baltimore area.

Back to the laughter. It had a mahogany, Courvoisier quality about it. I finally traced the source of the mirth to a most delightful, wildly attractive individual; Kathy Turner was holding court in the will call ticket area with some of the other volunteers. I introduced myself as a fellow Baltimore theatre person, volunteering time to this auspicious endeavor. Kathy, I would subsequently find out, had just graduated from the school's theatre department and was presently em-



Billed as M. Kathleen Turner, the actress played Ery, the victim of Hyde's seductive passions.

ployed at a Franklin & Simon clothing store in a county shopping mall. I was immediately caught by the sultry quality in her voice, that voice we have come to know as Matty Walker (BODY HEAT), Irene Walker (PRIZZI'S HONOR), and Jessica Rabbit.

Kathy was unsure of her future in terms of theatre. The last couple of semesters at UMBC had not been terrifically rewarding. It just so happened that I was

in the throes of writing my own theatrical version of the Robert Louis Stevenson novella, *Dr. Jekyll and Mr. Hyde*, which I would eventually call JEKYLL & HYDE. I had been commissioned to direct a stage version of this popular piece for Fell Point's Vagabond Theatre. Located in the original waterfront community of Baltimore, it's the oldest, continuous little theatre company in the country. The playscript given to me was one penned in 1941 and set in an old English drawing room. The dreadfully written piece called for Henry Jekyll to make the transition to his alter ego, Edward Hyde, by running behind an on-stage folds

screen, throwing on a top hat with a scraggly wig sewn to the inside of the crown, and donning a overcoat with a hump attached to the lining. *Excelsior!*

I agreed to bring the J&H story into the realm of '70s experimental theatre. I showed my script to Kathleen and explained my conception—two actors would play Jekyll and Hyde and, at times, be on stage together, literally fighting for



Above: The theatre board was concerned about the sexuality of Turner's performance. Below: Turner entertains the Vagabond Theatre cast.



"Not too many women can carry a film. Frankly, [women are] offered less complimentary roles...the wife, the victim. Not the least challenging."

Jekyll's soul. Kathy found the idea exciting and consented to read for the role of Evy, the dance hall femme fatale whom Hyde falls in love with and eventually murders.

The following month, at the auditions, Kathy excited my entire staff with the sensuality she brought to the reading. When she realized the level of talent and the quality of commitment involved in the show, Kathy agreed to play Evy. Her presence was felt from the very first rehearsal. Kathy would arrive, brandy snifter containing orange juice in hand, full of enthusiastic ideas for her character. Many times, Kathy's ideas were incorporated into the body of the show.

Scenes flowed into one another like dissolves in a movie. The look of the show was borrowed freely from German expressionistic films (e.g. CABINET OF DR. CALIGARI), from Hammer's DRACULA movies, and from Brecht plays like THE THREE PENNY OPERA. In fact, some reviewers cited the "film-like" approach designed for the play. But off of the reviewers noted "newcomer" M. Kathleen Turner (Kathy's preferred billing at the time) and her galvanizing portrayal of Evy. The play was so well received, in fact, perspective customers were turned away nightly and our engagement was extended for two weeks. Initially, the theatre's board was concerned about the sexuality of Kathy's performance and the obvious sadomasochistic side to Hyde's malevolence. But, after gauging the overwhelmingly impassioned reaction from the

first few audiences, the Vagabond Theatre knew they had a hit on their hands and a future star in their midst.

Four months after Kathleen's first professional theatre endeavor, she moved to New York City and lived with Linda Chambers, another member of the JEKYLL & HYDE cast. Within six months, Kathleen had replaced the lead actress in the Broadway performance of GEMINI. A role on THE DOCTORS soap soon followed, and then came the audition for Larry Kaden which earned her the ultimate femme fatale role, Matty Walker in BODY HEAT.

Turner appeals to Mr. Hyde (Jim Hobb) Mary takes Kathy's ideas were incorporated into the show.



摔破花瓶 還我本性

邱淑貞

如何由一隻羞怯羔羊變成暴力妖精!!

赤裸羔羊

香港版「本能」

Naked Killer



吳家麗
姚煒
任達華
邱淑貞

領銜主演

菅原丹
許紹雄
主演

III

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Asian Action Heroines

INTRODUCING YOU TO THE
FEMMES FATALES AND B-
QUEENS OF THE FAR EAST.

By MIKE LEEDER

Hollywood is suddenly self-congratulatory; the film capital has reconciled itself to the existence of strong women: Linda Hamilton, Bridget Fonda, Patricia Arquette, Juliette Lewis, Cynthia Rothrock.

Well, Tinseltown, here's a cable from Hong Kong. What took you so damn long?

During the early '70s, while Bruce Lee was developing his celebrity with FISTS

OF FURY and THE CHINESE CONNECTION, equally combative *femmes fatales* were matching Lee's impact at the Asian boxoffice. Angela Mao Ying, who was cast as Lee's ill-fated sister in ENTER THE DRAGON, evolved into one of the pioneering action heroines via her roles in LADY WHIRLWIND and WHEN TAEKWONDO STRIKES.

While skeptics may dispute she lived up to the acclamation as "the best Chinese actress ever," no one can deny that

Facing: Either Carrie Ng or Chingmy Yau may be the NAKED KILLER, an action thriller with a role reversed twist; lesbians are the predators, men are the victims. Below: Amy Yip is ROBOTROD: a cyborg and police aide who goes undercover as a prostitute. Right: Chingmy Yau, a former Miss Hong Kong, turned villain in NAKED KILLER

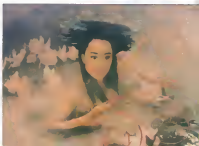




Bottom left: Sally Yip as Mari the Robot in *ROBOFORCE*, aka *i LOVE MARIA*. Bottom right: Nina Lee as a "full bodied spirit" in *CHINESE GHOST STORY 3*.



Top left: Amy Yip, aka Queen of Bees, in *ROBOTRIX*; Top right: Chikmy Yau as a pin-up girl in *RAPED BY AN ANGEL*; the posters proved sexier than the movie.



VERONICA YIP

"With lyrics like 'Your lips must talk to me of love, your heart must give warmth, but your legs can do all the naughty stuff,' her debut album was a major success."



"It's hardly a trend," notes writer Mike Leader. "Asian movies, stressing women of strength" themes, have perpetuated their commercial popularity into the '90s.

Hsu Feng crossed into a male-dominated profession. After impressing critics with her film performances, most memorably in King Hu's fantasy classic *A TOUCH OF ZEN*, Hsu turned her attention to production and established Thompson Films. Launched in the early '80s, the company scored its first success with the "Kung Fu Kids" series and recently garnered an Oscar nomination for *FAREWELL TO MY CONCUBINE*.

Japan has been turning out vehicles for its own action heroines. During the '80s, Etsuko "Sue" Shosmi matched the profitable appeal of her *STREETFIGHTER* co-star Sonny Chiba, punching up the boxoffice tally as *SISTER STREET-FIGHTER*. Hardly a trend, Asian movies that stress "women of strength" have perpetuated their commercial popularity into the '90s.

Western audiences have finally been enlightened to Hong Kong's high octane film industry through the illustrious work of John Woo, Jackie Chan, Chow Yun-fat, and Tsui Hark. The movies appear to be lavishly produced, though budgets are trimmed down to only a fraction of the cost invested in Hollywood's studio product. The audience's adrenaline meter is pumped because patrons realize that most of the risky stunts are performed by the cast, not body doubles.

Hong Kong boasts a repertory of sexy, versatile *femmes fatales* and B-queens who, though worthy of the same acclaim as their U.S. counterparts, have been ignored by the American media. So prepare to cross over into the Hong Kong Zone, where beauty queens are transformed into actresses or action heroines or singers; some manage to merge all three professions, and are eventually cast—sometimes as victim, sometimes as an alluring predator—in films that are hybrids of the fantasy, horror and science fiction genres.

Sitting comfortably? Yo, let's go! *Je tien pao kwei jai!*

Amy Yip

A certain notoriety characterizes the work of Amy Yip (Yip Chi-mei), one of Hong Kong's most beloved thespians. The voluptuous Ms. Yip, affectionately known as "Barbar/Queen of Boobies" earned fame as a result of her sultry performances in *EROTIC GHOST STORY I & II*, *JAILHOUSE ERO'S*, *GHOSTLY VIXEN*, and the bizarre erotic fantasy *SEX & ZEN*. And then there's her trashy camp classic, *ROBOTRIX!* I'm a big fan of this film, and not for all the politically correct reasons. Cast as a beautiful robot, Yip assists a cyborg cop (Japanese actress Aoyama Chikato) who's on the trail of a homicidal cyborg. Provocatively attired, Yip goes undercover as a prostitute to not only root out the killer, but identify with a real woman's passions.

Featuring numerous action and sex scenes, the film stumbles because it procrastinates between selling itself as an erotic thriller or a

farce. Imagine a Chinese combination of *THE ROCKY HORROR PICTURE SHOW*, a Russ Meyer movie, and the *POWER RANGERS*, and you've got a pretty good idea of the film's schizophrenic crossbreeding. *ROBOTRIX!* and *SEX & ZEN*, the latter one of the late, lamented RHM distributor's most successful releases on the Chinese film circuit, played to packed houses in Chinatowns throughout the U.S. and Canada.

The Hong Kong press has frequently painted Yip as a scarlet woman of loose morals. Even American fanzines have alluded to her "adult film career." But, while Yip has sustained a career as sex siren, and shows more lack of inhibition than wardrobe during her personal appearances, she has never actually flashed the flesh! "If people see you completely naked," argues Yip, "they lose interest in you!" This philosophy was validated by the commercial success of her movies. Recently, however, Yip announced her immi-

nent marriage and retirement from film. The void will be filled with ingenues who, contrary to Yip's reservations, will grim and bare it in a misguided attempt to beckon stardom.

Veronica Yip

After a less than impressive television career, Veronica Yip (Yip Yuk-hing) shed her clothes in *TAKE ME*. Similar to Bo Derek's panned comedy, *GHOSTS CAN'T DO IT*, the story involved a recently widowed beauty who searches for a new lover. Unlike the Derek vehicle, the regional release of *TAKE ME* was a huge success. Two subsequent films, *HIDDEN DESIRE* and a thriller that translates as *PRETTY WOMAN*, were equally prosperous. Though christened as "the biggest sex symbol in Hong Kong," Yip deflected the porno image. She negotiated large shares of her boxoffice profits, and effectively exploited her screen image to earn public recognition.

Opting for a singing career, Yip cut an album titled "Irresistible Sensuousness." Never mind that Yip is not exactly Barbra Streisand. With lyrics like "Your lips must talk to me of love, your heart must give me warmth, but your legs can do all the naughty stuff," her debut record was a major success. Further buttressing her sexpot image, Yip approved roles in *GIGOLO & WHORE II* and the uneven, sexy comedy thriller *CASH ON DELIVERY*. While her public locked Amy Yip into the sex symbol stereotype, Hong Kong audiences embraced Veronica Yip as a mainstream star. Along with her aptitude for singing, Yip delivered the goods as an actress in films like *MY BROTHER'S LOVER*, *CALL GIRLS 1992*, and the star-studded comedy fantasy *EAGLE SHOOTING HEROES*. Co-starring with Tony Leung (*THE LOVER*) in the romantic comedy *ROOF WITH A VIEW*, and turning in a dramatic performance for

LOVE AMONG THE TRIAD, Yip respectively earned Best Supporting Actress and Best Actress nominations at Taiwan's prestigious Golden Horse Awards and the 13th Hong Kong Film Awards!

The divine Ms. Yip's other films include the so-so thriller *RETRIBUTION SIGHT UNSEEN*, which unsuccessfully tried to disguise itself as a sexploitation film, but was actually a reworking of a certain Audrey Hepburn movie (*WAIT UNTIL DARK*). Yip's stardom surely would have expanded to international stature if *HARDBOILED 2*, the proposed sequel to the John Woo/Chow Yun-fat action classic, had been produced. The film was announced in mid-1992, with Tony Leung reprising his role, my old pal Kelvin Wong cast as his nemesis, and Ms. Yip set to play the woman they love. Locations were scouted in Canada, but production has been postponed.

Chingmy Yau

A former Miss Hong Kong, the lovely Chingmy Yau (Yau Suk-ching) was associated with comedy roles (*TRICKY BRAINS*,

SEX AND ZEN, an erotic fantasy starring Amy Yip, was a huge success in U.S. and Canadian Christmases.



"THE CHEEKBONES"

"Brigitte Lim declined a producer's offer of HK \$15 million to appear topless in his movie. When a magazine printed artistic photos of Lim wrapped in a silk sheet, the issue sold out."



Michelle Khan, a former Miss Malaysia and perhaps the highest paid "action star" in Hong Kong, demonstrates her boot work in *PROJECT SONG* A COP.

CRAZY COMPANIES). She also proved appealing in action films, demonstrating some fancy hootwork as the heroine of *THEY CAME TO ROB HONG KONG*.

Yau projected a more serious and alluring image in the "Cat 3" action thriller, *NAKED KILLERS*. The film is a stylish but profusely violent chronicle about lesbians who are impassioned about murdering men. But lesbians also wind up among the targeted prey, further confusing cop Simon Yam. Clarence Ford (Fok Yuet-leung) directed, liberally drawing upon stuntwork and sex to accelerate the story. Yau, performing those obligatory erotic scenes, relied upon strategically blocked props and lighting to protect her modesty. Critics noted that costar Carrie Ng was adept at playing Yau's opponent, a psychotic lesbian.

Yau was cast in the inevitable *NAKED KILLERS 2*, though the film was promoted with two alternate titles, *RAPED BY AN ANGEL* and the even more

nebulous *OPERATION: FULL CONTACT 2*. Yau and Jacqueline Ng (Ng Suet-man) portrayed pin-up girls who have to contend against a sexual pervert, played by Mark Cheng (Chang Ho-nan). The movie, impaired by its deficiency of action and exploitation, was an ignominious misfire. The publicity, in fact, proved more controversial than the movie. Advertisements identifying the film as *RAPED BY AN ANGEL* were branded as obscene, prompting a ban of several versions of the poster.

Still very active in the action genre, Yau has recently co-starred with Jet Lee in *KUNG FU CULT MASTER* and *NEW LEGEND OF SHAOLIN*.

Michelle Khan

The former Miss Malaysia may hold the record as the highest paid action star in Hong Kong. Michelle Khan (Yeung Che-keung/Michelle Yeoh) debuted with a minor role in *OWL VS. DUMBO*. After a similarly low key role in the Jackie Chan comedy *TWIN-*

KLE LUCKY STARS, Khan was transformed, under the supervision of filmmaker Samo Hung (Hung Kam-be), into a tomboyish femme fatale. Directed by Corey Yuen (Yuen Kwai), Khan introduced her aggressive alter ego in *YES, MADAME*, which also served as Cynthia Rothrock's debut film.

Khan's next assignment was the patriotic *MAGNIFICENT WARRIORS*, followed by *ROYAL WARRIORS* with Japanese actor Henry Sanada and Michael Wong, the American Chinese brother of *NEW JACK CITY*'s Russell Wong. The actress obviously made an impression on Hollywood. The producers of *THE GOLDEN CHILD* initially contacted Khan to play Eddie Murphy's leading lady; however, the lovely and decidedly non-Oriental Charlotte Lewis was cast in the role. Khan decided upon the lightweight "caper" script *EASY MONEY* as her next project; after all, she deserved a respite from the visceral punishment of her action film trilogy. Unfortunately, *EASY MONEY* has little to recommend, exempting Khan's glamour and the exotic locations.

Then came the really bad news: it was a day that grievously shocked the nation. Khan announced her marriage to Hong Kong millionaire businessman Dickson Poon, and was resolute about retiring from the film industry. Millions mourned. The good news: following her divorce in early 1992, Khan returned to the screen. She selected *SUPERBOOP!*, the third installment of Jackie Chan's *POLICE STORY* series, to renew her career. The Hong Kong rumor mill was in full gear; surely after her absence, Khan couldn't match the physical prowess that she demonstrated in her past films.

Directed by the megastar Stanley Tong, Khan pulled off enough stunts to make the action in your average Steve Seagal flick look anemic; there was Khan,

hanging off the roof of a truck during a breakneck car chase...leaping from a motorcycle to a speeding train. Typical for a Jackie Chan movie, the film concludes with "blooper" footage of physical gags going awry. The outtakes reveal that Khan and Chan endured major lumps and severe bruising as they performed their own stunts.

Following her comeback movie, Khan wielded a mean blade in **BUTTERFLY SWORD**. She costarred with Joey Wong, the haunting beauty of **CHINESE GHOST STORY**. Subsequent assignments oscillated from the humorous fantasy of **HOLY WEAPON/SEVEN MAIDENS** (memorable for its predominantly female cast) to enjoining with Stanley Tong for the tough cop thriller **PROJECT S/ONCE A COP**. A supporting part in Jet Lee's **TAI CHI MASTER** was followed by Khan's topbilled role in the disappointing **WING CHUN/LEGEND OF KUNG FU QUEEN**.

Khan was reunited with her **HOLY WEAPON** co-star Maggie Cheung for the superb science fiction fantasies **THE HEROIC TRIO** and **EXECUTIONERS**, both produced by China Entertainment. Teamed up with singer Anita Mui, the trio manifested the distaff side of **BATMAN**, rumbling with skeletal slayers, finger-eating monsters, fascist dictators, and diabolic dark knights. In her third and most recent film for China Entertainment, **WONDER SEVEN**, Khan portrayed a mysterious assassin who squares off against a legion of Chinese superheroes. Olympic gymnast Lee Ning, cast as the commander of the good guys, engages in jaw-dropping physical altercations with Khan that make the **POWER RANGERS** stunts appear as intimidating as a quarrel between Moe and Curley.



Lee Yuen-wah delivers the goods in **SATIN STEEL**. Stealing the film from action star Jade Leung, the actress triumphed after a string of lame TV and movie roles.

Currently recovering from a recurring back injury, Khan may be preparing for her U.S. debut. The actress is a contender for a plum role in **ELECTRA**, Oliver Stone's adaptation of the comic book.

Cynthia Khan

A couple of years ago, there was actually a vacancy for another action heroine. After all, Michelle Khan stepped out of the limelight to get married, and Cynthia Rothrock had returned to the U.S. Former dancer and Taiwanese beauty queen Yeung Lai-Chang vowed to fill the void. She already had some experience, making her film debut in **FLAG OF HONOR/FLAG OF GLORY** with Liu Heiu-Lin and Taiwanese screen goddess Brigitte "The Cheek-

bones" Lim. One problem: her name. It just didn't roll off the tongues of foreign devils, myself not excluded. Overseas sales and an irresistible tag line ("She's faster than Cynthia Rothrock, tougher than Michelle Khan") prompted Yeung Lai-ching to transform herself into Cynthia Khan. Cast in **LINE OF DUTY 3**, Khan tussled with a sexy but psychotic Red army assassin, played by Japanese powerlifter Michiko Nishiwaki. Khan followed the successful film with a sequel (**LINE OF DUTY 4: WITNESS**) and teamed-up with "American Chinese Wushu wonderboy" Donnie Yen in **TIGER CAGE 2**. In a change of pace, Khan was had and leatherclad as a crime family's "godmother" in the peculiar **QUEENS**

HIGH. In one surreal scene, Khan—attired in a wedding gown and beaming virginal innocence—totes around an Uai to discourage unwanted guests from crashing her wedding.

Khan compensated for the mediocrity of two more action films, **FORBIDDEN DREAMS** and **SEA WOLVES**, with the opulently photographed **DEAD END FOR BESEIGERS**. Later cast in the King Hu fantasy **SWORD OF ZEN**, Khan played opposite Michelle Reiss (Li Kar-yen) and Hui Yin-hong. Devian International invited the actress to play a dual role in her first English language movie, **ETERNAL FIST**. Dale "Apollo" Cook, a six-time world kickboxing champion, co-starred with Khan in the apocalyptic black comedy.

Khan's track record established her as not only a star in Hong Kong, Taiwan, and the Philippines, but she achieved demigod status in Korea, where distributors competed for her movies, sight unseen. **NOW OR NEVER**, set in Hong Kong during the '80s, further perpetuated Khan's commercial viability. The actress portrayed a miniskirted prostitute who persuades herself that she's actually a kung fu expert! Khan subsequently appeared in a flurry of films, including **INSPECTOR WEARS SKIRTS 4**. Moon Lee and Hui Yin-hong added support in the fourth installment of the comedy series, which blended **POLICE ACADEMY**-cloned humor with kung fu.

YES, MADAME! A **SERIOUS SHOCK** reunited Khan with her **SKIRTS** co-star, Moon Lee. In one of her best roles to date, Khan avenges her husband's murder. Unfortunately, the killer turns out to be her best friend (Lee).

Khan was once again cast with Moon Lee in **DEATH TRIANGLE**, which co-starred DiDee Yukari. The

sams trio of actresses, in addition to Michikoichi Nihiwaki, portrayed THE AVENTING QUARTET. Regrettably,—at least by Hong Kong standards—the movie is a real potboiler. But its merit should be gauged in a historical capacity; specifically, it may be the only film to unify Hong Kong's premiere female talent (granted, two members of the action quadrille are Japanese). A reunion is unlikely; after the film debuted, Ms. Nihiwaki relocated to Los Angeles and Ms. Yukari became a resident of the Philippines.

Dido Yukari

Christian Slater's TRUE ROMANCE character described Sonny Chiba as "the world's greatest living actor." In addition to his film work, Chiba, originated J.A.C. (Japanese Action Club). Dido Yukari (Yukari Oshima) was very active among the organization's enrolled members. Often performing in TV shows that stressed a science fiction premise (DYNAMAN, BIOMAN), Yukari made her film debut in Same Hung's SHANGHAI EXPRESS. Cast as a Samurai, she exhibited some spectacular bootwork and Chanbara-styled swordplay.

Yukari was subsequently hired for a pair of Taiwanese comedies. In BOOK OF HEROES, she portrayed an undercover Japanese cop; its humorous content notwithstanding, the film is packed with more action than World War II. As a tat-toed Yakuza kickboxer in FUNNY FAMILY, Yukari plunges into a frenzied 20-minute finale that has to be seen to be believed!

Assigned to ANGEL, her second Hong Kong movie, Yukari portrayed an ambitious sadomasochistic vixen who battles protagonist Moon Lee and Elaine Lui. Whether cast as heroine or harlot, Yukari's characters were developed as women of strength. FINAL RUN and Frankie Chan's BURNING AMBITION further fortified

MICHELLE KHAN

"The producers of THE GOLDEN CHILD initially contacted Khan to play Eddie Murphy's leading lady; however, Charlotte Lewis, a decidedly non-Oriental actress, was cast in the role."



Anita Mui in THE MAGIC CRANE. Appearing in her lavishly produced, budgets of Hong Kong movies are viewed to only a fraction of Hollywood's investments.

the authority of her screen persona. Chan served as Yukari's co-star and director in OUTLAW BROTHERS. The actress battles Chinese opponents and Western hoods before going one-on-one with my old friend, Jeff Falcon.

An American independent producer, S.C. Dacy, contacted Yukari to star in an action film. The scenario included her confrontation with wrestler Madusa Macelli. The same project was originally announced as a showcase for Sybil Danning and Joyce Godenzi, a former Miss Hong Kong who made a mesmerizing debut in Same Hung's EASTERN CONDORS. But the deal never came together and Ms. Godenzi, who starred in SHE SHOOT STRAIGHT and LICENCE TO STEAL, semi-retired from films.

Extremely busy, Yukari was cast in a profusion of movies that even her considerable talents couldn't rescue. She turned up as a transsexual prisoner in Golden Harvest's ultra-violent but ultra-schlocky STORY OF RICKY, which in-

volved a futuristic penal colony. Nevertheless, Yukari reaffirmed her versatility in ANGEL TERMINATORS 2, KICKBOXERS TEARS, MISSION OF JUSTICE, MIDNIGHT ANGEL, and the protegee but enjoyable comedy, THE BIG DEAL.

Yukari has been moonlighting as an agent, managing actresses in Hong Kong. Her clients include Sophia Crawford (KUNG FU: THE NEXT GENERATION), who recently relocated to Los Angeles. Ms. Crawford appeared clothed and occasionally, unclothed in Hong Kong action thrillers (ESCAPE FROM THE BROTHEL, BIG DEAL, CHINA HEAT). Though Yukari's star had faded in Hong Kong, she jump-started her professional fortunes as a Philippine resident, working under the pseudonym of Cynthia Luster. The actress/agent is currently working not only in front of the cameras, but wears still another hat as a producer of action movies!

"The Cheekbones"

She's been making

movies for over twenty years, but Brigitte Lim (Lim Ching-hsia)—a.k.a. The Cheekbones—is living testament that sex appeal grows ripe with maturity. Launching her career in Taiwan, she worked with Tsui Hark, Chow Yun-fat and Jackie Chan. Her 1992 release, Ching Siu-tong's SWORDSMAN 2, set something of a precedent. Lim portrayed "Invincible Asia," an evil despot who transformed from male to female in his/her quest for magic and consummate mastery of martial arts. This "sex alteration" is compatible with the film's Chinese milieu of swordplay, with characters mystically flying and performing awesome feats. Lim's role is no less engrossing than the film's hero, a martial artist known as "The Laughing Swordsman" (Jet Lee). The swordswoman eventually falls in love with his androgynous rival.

SWORDSMAN 2 turned out to be the most successful Asian movie of 1992, breaking boxoffice records in Hong Kong, Taiwan and the Philippines. Lim was catapulted into megastar status, and producers responded with requests for the actress to play similar roles. The best of her resultant movies is director Ronnie Yu's BRIDE WITH WHITE HAIR/ JIANG JU: BETWEEN LOVE AND GLORY. Lim has described her character as "A T-Rex, she just kills anyone and everyone." The film's action scenes are visual feasts, and the romance between Lim's "black widow" and her suitor (Leslie Cheung) is superbly handled.

Hong Kong producer/director Wong Jing recently offered 42-year-old Lim no less than HK\$15 million to appear topless in his movie. She declined. Her fans had to settle for second best; when the Hong Kong edition of Penthouse printed artistic photos of Lim wrapped in a silk sheet, the issue completely sold out within hours. No doubt, this

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Bottom left: Jacqueline Ng and Chingmy Yau wreak havoc on a sexual assailant in **RAPED BY AN ANGEL**. Bottom right: Ms. Ng portrayed a medal in the film.

Top left: **SATH STEEL's** Jade Leung starred in a Hong Kong reworking of **LA FEMME NIKITA**. Top right: Andy Sidaris is the likely influence for poster campaign.



VIDEO LAS V

THE ANNUAL VSDA UNITES A COMBINATION OF STARS

By GARY GARFINKEL

Good food was in short supply, but there was no deficiency of *femmes fatales* at the Video Software Dealers of America (VSDA) convention. The monolithic Las Vegas Convention Center was an air-conditioned oasis in the middle of the desert heat. It was an

August weekend, with the mercury boiling over 115 degrees.

Entering the premises, I'm nearly trampled to death by a stampede of reporters and fans, all struggling to catch a glimpse of Guess model-turned-actress-turned-multi-millionaire Anna Nicole Smith.

Smith showed up to promote her appearance in *NAKED GUN 3 1/2: THE FINAL INSULT*. The ex-centerfold recently married an 89-year-old elder who just happens to be worth



Yvonne Schilling (l) and Eric Parkinson (r), president of Hemdale Communications trade guilds with former president George Bush and First Lady Barbara Bush

half a billion dollars. In one press conference after another, Smith denied that she married for money. Nope, she was "truly in love." I asked one of the convention guides if Smith's husband would be attending. "I don't think so," he replied, "We don't have wheelchair access."

I later humped into Cameron Diaz, whose film debut in *THE MASK* has advanced her career to the cusp of stardom. I initially

met Diaz a few years ago, when she was only an unknown, highly paid model. Auditioning for *THE MASK*, she aspired for a little screen time as a bit player. Five callbacks later, Diaz landed the leading lady role. Sounds like the scenario of a Hollywood fairy tale, but the gorgeous Diaz isn't ego-driven. In fact, she was one of the most congenial actresses at the VSDA.

This awesome pair named Avalon Anders and Lauren Hays were promoting stuff like *THE GREAT AMAZON OFF-ROAD JEEP BIKING ADVENTURE*. Hays was really cool, and psyched about doing an interview. But Anders preferred to chat with a Korean businessman, who was attired in one of those cream-colored wash and wear suits. I interpreted her apathy as, "Don't call me, I'll call you." One week later, I received this enormous p.r. package from Anders, with a cute note attached; she writes that it was great to meet me, and can't wait for an interview. Go figure.

I broke for lunch and headed to the vile cafeteria in the basement. On the menu: tiny, soggy hot dogs for \$4.95. Cokes, which tasted like brown crayon dipped in water, were \$3.00. I spotted this short, dumpy brown-haired woman who was about forty and wearing Traci Lords' ID badge. I couldn't help thinking—was Lords experiencing a bad

Among the VSDA guests, left to right, actress/model Cameron Diaz, star of *THE MASK* (FF 3-1), karate diva Cynthia Rothrock (*HONOR AND GLORY*), Vegas Ingenues Shella "The Betty" Rimes and Kell "The Even Flatter Betty" Hoffman, and supermodel Kathy Ireland



EGAS

STARLETS, AND B-QUEENS.

nair, face and body day? She introduced herself as "Mildred Jabowitz, independent producer. But you can call me Millie." It turns out that Lords was a scheduled VSDA guest but couldn't attend, "Millie" was heir to the badge.

Surfacing upstairs, I met my favorite VSDA guest, Kathy Shower. Killer looks, even better personality. She was promoting her latest movie, *MARRIED PEOPLE, SINGLE SEX 2: FOR BETTER OR WORSE*. Shower, who launched her career with a *Playboy* pictorial, was so amiable that we instantly bonded. But I remembered the old J. Geils song about some guy's high school sweetheart who turned into a centerfold. No matter; Shower wanted to be "a Femme Fatales girl," and that was good enough for me.

I concluded the day with LaToya Jackson. Flanked by four bodyguards, she was seated behind a glass desk. Jackson didn't really talk. She just kind of squeaked

and moved her head up and down, not unlike a marionette. You know, if Jackson had remained a normal person—sans surgery and all that stuff—she probably would have been a pretty cool girl, the kind you could take to a hockey game on a Sunday night. But she's turned into this mechanical creation. A mechanical creation that squeaks.

Next morning, I arrive at a hotel on the Strip to do a photo shoot with Dana Plato. You may remember Plato as Kimberly, the precocious stepdaughter of Gary Coleman and Todd Bridges on the *DIFF'RENT STROKES* sitcom. The show survived prime time for eight seasons, but the careers of its juvenile cast was shorter-lived. They've more often appeared in scandal sheets than TV or movies. Her association with booze, the wrong side of the law notwithstanding, Plato was A-OK. Very friendly on the road to recovery.

Back at the VSDA, I walked right into another mob scene. Kathy Ireland showed up with this huge assemblage of misfit nerds and Trekkies who followed her to the Health and Fitness booth like a pack of lost puppy dogs. Ireland proudly flashed this huge rock of diamond mounted on her wedding ring, which sort of ruined all the fun. See, I don't care if beautiful swimwear models are married or engaged but just don't let me know about it, OK? Next time, Ms. Ireland, just play along.

B-Queen Toni Naples made the scene, and all I wanted to know about were those menage a trois



The stars of *TEMPTRESS*, Toni Naples and FF cover women Julie Strain. Naples kept "mum" on her "intimate" scenes with Susan and Rochelle Swanson.

scenes—those interactive ones with herself, Julie Strain and Rochelle Swanson—from *TEMPTRESS*. But Naples declined to answer, instead degressing to small talk like "Gary, you're too funny," and questions like "So, when are you going to do an article on me?" But I kept on hounding Naples, at least until it was pretty obvious that I was getting on her nerves. She finally said I reminded her of either Beavis or Butt-Head ("Whichever is the really annoying one," she sniffed.) Came across a couple of local actresses, Shelle "The Belly" Renee and Kelli "The Even Flatter Belly" Hoffman. Both starlets were working in a children's booth, though most parents would exile their kids to

military school rather than admitting them to that exhibit. The girls appeared in some no-budget films I've never heard of, and they were dying to meet some halfway legitimate producer who would cast them in a real movie. God, I love Vegas...so full of lost souls and found dreams. Or is it the other way around?

Cynthia Rothrock, autographing pictures for her legion of fans, was so tiny that her feet didn't even touch the ground. I've seen *HONOR AND GLORY* and other Rothrock vehicles, and realize she can belt out some serious leg kicks and karate chops. Still, considering her diminutive size, I'm pretty sure I could go a couple of rounds with Rothrock—

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Former *Gloss* model-turned starlet Anna Nicole Smith "truly in love."





Shannyn Sossamon
discusses from sexuality
repressed Laura into the
impassioned Lena's
BODY OF INFLUENCE
Sossamon praises director
A. Gregory Higgelyte
because "he'll change
things so you're both
happy with the outcome.
A lot of my ideas have
gotten onto the screen."

"EMPRESS OF THE EROTIC THRILLERS"

BODY OF INFLUENCE

SHE SCORCHES THE SCREEN, BUT SHANNON WHIRRY NOW DECLINES THE "STEAM QUEEN" STEREOTYPE

BY DAN SCAPPEROTTI

Even the most enlightened B-film chroniclers have assumed that INNER SANCTUM (1991) signalized the video advent of "erotic thrillers." But the film's director, Fred Olen Ray, modestly denies that his movie was the genre's forerunner. "Mark Damon, president of Vision International which distributed INNER SANCTUM, had previously shot 9½ WEEKS (1986) and WILD ORCHID (1990)," explained Ray. "Those were the erotic thrillers that initially arrested the public's attention. Then the direct-to-video NIGHT EYES, another erotic thriller, made people realize that a low budget film could compete with the majors in the video market."

"The following year, we hired Tanya Roberts, the star of NIGHT EYES, and made INNER SANCTUM. It's turned out to be the highest grossing film of its kind, selling 45,000 units and was the #1 most rented video in the country. It was so successful, in fact, that another film titled SECRET GAMES ripped off our ad campaign which caused a



Once again directed by Hippolyte in MIRROR IMAGES II, Whirry refused to comment on the scene and the remainder of her post-SLIVER projects

lawsuit to be filed."

One year later, MGM theatrically released the plushly mounted erotic thriller, BASIC INSTINCT. Ray dismisses the boxoffice smash as "another instance where a major studio jumped into the arena and tried to steal what little buying power there is in the independent market." BASIC INSTINCT lifted B-star Sharon Stone into the major leagues, and the profusion of direct-to-video erotic thrillers have turned out a tide of steam queens. Tanya Roberts' career in A-pictures

(SHEENA, A VIEW TO A KILL) floundered after critics drubbed her performances. Appearing in optionally rated direct-to-video movies ("R" and unrated), Roberts briefly renewed her celebrity as "Queen of the Erotic Thrillers" (LEGAL TENDER, SINS OF DESIRE). Of course, there have been heirs to the title, including Monique Parent, Maria Ford, Delta Sheppard and—the most likely successor to the crown, gauging the volume of her work—Shannon Tweed (NIGHT EYES II & III, SEXUAL

RESPONSE, HARD VICE, SCORCHED, COLD SWEAT, et al. Earlier this year, she was cast as the lead of BODY CHEMISTRY IV). There was speculation that Shannon Whirry may compete with Tweed for erotic thriller sovereignty, but it appears that Whirry may have defected to less torrid territory.

Then again, she may have no other choice. Replicating the ruinous declension of the horror film, a glut of cheaply produced "erotic thrillers" have saturated the video market. After several years of generic "black widow" potboilers, the public is no longer buying (nor renting). Several distributors have recently passed on erotic thrillers. "That genre," concludes producer/director Eric Louzil, "is better suited for cable. Erotic thrillers are no longer getting as much money in the video market—there's no advance cash. Everyone can shoot these things on video. Distributors want 'big name' value and better product."

Whirry, in fact, declined to comment on films that she made subsequent to our original 1993 interview; thus we regret the omission



As "Joanna Flamingo," she "likes to be watched" in *ANIMAL INSTRUCTS II*. Whirry insists that she's unperturbed by her recurrent nude scenes "because the more you think about love scenes, the more they'll bother you and the more they'll make you nervous."

of her more recent releases, specifically *ANIMAL INSTRUCTS II*, *MIRROR IMAGES II* and *LADY IN WAITING*. She is currently co-starring with Stella Stevens in *THE GRANNY*, a horror film involving "a vitriolic, wrinkled matriarch" who rises from the dead and systematically gives her family their just desserts." Whirry portrays "a demure hasty grandchild who transforms into a female warrior" (see postscript).

Considering her impact, as a stellar presence in the erotic thriller market, we offer an incomplete profile of Shannon Whirry that concludes with her "bit" in 1993's *SLIVER*...

After appearing in a school production of *SWEENEY TODD*, 13-year-old Whirry found acting to be contagious. Graduating from high school, the Wisconsin native moved to New York for an eight-year tenure. Only two weeks after her departure from the American Academy of Dramatic Arts, Whirry pitched the *New 7Up* in TV com-

mercials. Unfortunately, the leverage bombed with the public, prompting the dismissal of the p.r. campaign. Though the ads were scrapped, Whirry's experience afforded her the opportunity to earn a coveted SAG card. Continuing to support herself in commercials, Whirry prospered with a year-long stint as the "Federal Express girl," plugged crackers for Frito Lay and hawked candy bars for TV spots aimed at the European market.

Performing in regional theatre productions (*BUTTERFLIES ARE FREE*,

AFTER THE FALL), Whirry earned the '87-'88 Jean Dailrymple "best actress" award for her portrayal of a surrogate mother in *THE LATEST CRAZE*. Hitting the hand that fed her, Whirry spoofed commercials on *SATURDAY NIGHT LIVE* and was hired for a two-day stint on the afternoon soap, *ONE LIFE TO LIVE*.

Appearances in several episodes of *EDEN*, a series tailor-made for the Playboy Channel in Mexico, preluded Whirry's movie debut. In 1991, she auditioned for the role of a cocktail waitress, who privately serves as the

mistress of Steven Seagal's best friend, in *OUT FOR JUSTICE*. "There was a huge cattle call with tons of people," recalls Whirry. "Steven Seagal and I got along, from the first moment I insulted him. The character was written as having a body you needed climbing gear for, which means it had to be mountainous."

"So I wore this little orange halter tank top, and a little black skirt, and then I put a little yellow ribbon around my neck. I walked in to meet Steven. He said, 'Hi, Shannon, how are you?,' and I said, 'Fine, how are you?' Then he said, 'So, Shannon, what the fuck is the ribbon for?' I said, 'I'm trying to draw your eyes upward so when you say you're looking at my ribbon, and you're really looking at my tits, then I don't have to beat the shit out of you.' So, right from that moment, we got along because he likes a person with a sense of humor."

A production strike prompted a switch from New York to Los Angeles lo-

Whirry's stage credits include *BUTTERFLIES ARE FREE*. "Theatre is the hardest medium there is," she notes, "because there's no safety net."





“The nudity never bothered me...If you think my body is so spectacular, then good for you and that flatters me. I’m not embarrassed by my body.”

generally speaking.”

After signing her contract, Whirry received the script one day before production began. A quick study, she adapted to the limitations of low budget filmmaking, including a sixteen-day shooting schedule. The story of her character, the cool and unrepentant Joanne Cole, was revealed in flashbacks, with Whirry providing harking commentary via interview scenes. Cole recounts that her innocent attempts to regenerate her husband's interests became mired in corruption and blackmail.

“We had to constantly play catchup, which was the hardest part of the film,” explains Whirry. “I had a couple of days off from filming before I had to do the final stuff, which was all the interviews. I had to do all those interviews in six hours, with all the different angles and all the different lenses. That was difficult because it was twenty pages of dialogue. We did all of the dialogue for each lens, all the way through, which meant I had to remember all the dialogue instead of just little bits and then forget them. No, we had to go all the way, from point A to point Z. Then I had to remember what A was again. That was quite a challenge, and I really liked doing the interview stuff and I really had a good time.”

Whirry's character seduces her husband by sauntering around in flimsy attire, which results in an extended lingerie scene photographed in front of a mirror. “We did the ‘montage changing’ scene in an about an hour,” says Whirry. “The best place to get lingerie in this city is Trashy Lingerie

on La Cienega. We had one day to do wardrobe and so Ricardo Delgado, the costume designer, and I went to Trashy Lingerie and got all those clothes. The great thing about Trashy is that they have people working right in the store. If something doesn't fit you, they go in the back and fix it for you at that moment.”

The profusion of nude scenes, mandated by the script, never bothered the actress. “I had gotten the script the night before,” recalls Whirry, “and was up all night looking at it. I was supposed to be on the set at 6:30 and my alarm didn't go off. They called me and asked, ‘Where are you?’ Thank God, I was only fifteen minutes away. I jumped out of bed, threw on some clothes, and I had to race to get over there. I had to go right into hair and makeup. The first thing we did was my scene with the cable boy. As soon as we did the dialogue, and everything went right into the love scene, I was so frazzled from being behind that I didn't have time to be nervous until after we'd gotten the first shot. By that time, I thought it was pretty stupid to go around and be embarrassed and nervous after I'd already done it.”

“The nudity never bothered me because the more you think about love scenes, the more they'll bother you and the more they'll make you nervous. You have to realize that it has nothing to do with you personally. Actually, it only has everything to do with your character. If you think my body is so spectacular, then good for you and that flatters me. I'm not embarrassed by my body. It has everything to do

about Joanne and the way she feels about her body. It would be impossible to do ANIMAL INSTINCTS without doing nude scenes, and I thought that Joanne was an interesting enough character that it was important to do it that way.”

Two months after completing ANIMAL INSTINCTS, Whirry was cast as the lead in BODY OF INFLUENCE. Once again directed by Hippolyte, the actress portrayed Laura Neshitt, a young woman plagued by dreams that intertwine with her real life. She consults Dr. Jonathan Brooks (Nick Casavetes), a psychiatrist who offers therapy to frustrated wives of power magnates. Brooks is also a pivotal player in a police investigation that's examining a string of serial murders.

“Gregory Hippolyte is a terrific director,” smiles Whirry. “At night, when I sit down and work on a scene at my house, I visualize how it

BODY OF INFLUENCE: Whirry “made up dialogue” for an intense scene that originally required her to recite 3 lines.



cations. Whirry moved west to perform in the Seagal movie and decided to remain in California. Surviving another “cattle call,” the actress was subsequently cast as a beautiful spouse, burdened with a crumbling domestic life, in ANIMAL INSTINCT. Whirry was directed by “software auteur” A. Gregory Hippolyte, who had already cut his teeth on erotic thrillers (CARNAL CRIMES, MIRROR IMAGES).

Whirry's stage experience was integrated into her screen roles. “If you have a good theatre background,” notes Whirry, “you can do anything because theatre trains you to be precise in the moment. In theatre, you basically have one shot at it when you're doing it in front of an audience. In film, you have as many shots as it takes. Theatre is the hardest medium there is, because there's no safety net. It's all a matter of internalizing more for film. In theatre, you have to bring out more, but film is just a more concentrated medium—it's not as difficult as theatre,

should look in my head. Then I come up with ways I think the scene should go, and how I should be doing it. I have a very good eye for how I think the camera should pick it up. When I go in the next day, and do the blocking for the camera, I will show the director what I want to do. Gregory is great because he'll look at it and, even if he doesn't think it would work and is skeptical, he'll ask to see it. And usually after he's seen it, he loves it.

"It's hard to say, 'Well, I'm going to circle around the table and I'm going to lie across the table and run my hands along my body, and I'm going to pull up and I'm going to move in and sit on him—.' You can describe something until you're blue in the face, but until they see the movement with it, they don't get it. Some directors will just say they don't like it and do it their way. Gregory will work with you and change things enough so you're both happy with the outcome. I like working with him because a lot of my ideas have gotten onto the screen."

The film offered Whirry the opportunity to play a schizophrenic heroine, the sexually repressed, submissive Laura melts into her *femme fatale* alter ego, Lana. "I never got confused between the dual roles," insists Whirry, "except where it was unclear in the script. There were two moments in the film where we had questions about who she was. It's very important when playing a multiple character to be very clear what you're doing. If you're not clear, then the audience definitely isn't going to be clear."

"I really enjoyed playing Lana. I really enjoy a person who is very in control and very manipulative as a person. Laura was a manipulative character only be-

"I'm doing a thriller, and then I'm doing an action-adventure after that. So I don't think I'm just an erotic thriller actress. I don't think of myself that way."



Whirry portrayed identical twins Carrie (inset), "well behaved student," and the sexually insatiable Terrie in *MIRROR IMAGES*.

cause she was manipulative in being really passive and really innocent. She would draw you in, where Lana would hunt you out and go for the jugular. I liked the way that Lana, the aggressor, played with people's minds and played with their emotions and turned them around. She was the most three-dimensional character that I've done. I liked the evil manipulator hest." Whirry would later play dual roles in *MIRROR IMAGES II*, as "Carrie and Terrie, identical twins and polar opposites." While Carrie is a "well behaved" student, Terrie sustains "an insatiable sexual appetite and a habit for seducing her sister's boyfriends."

Whirry is especially proud of two scenes in *BODY OF INFLUENCE*, both reflective of her creative participation. First, there's the scene where her character passes out in Dr. Brooks' home, regains consciousness to learn she was swept into his bedroom and instantly becomes hysteri-

cal. "The only dialogue that was written for me were three lines: 'You're just like all the others,' 'You just want what's between my legs,' and 'That's why you're fucking with my mind.' I made up all the rest because I thought there is no way this scene is going to carry, if I just say those three lines. So I decided that's how I would do it and did it."

"The other scene I'm proud of comes right after that, when you first see her change from Laura to Lana. She sits on the couch, then goes around and lies on the table, and then goes over and squirms—so to speak—into Brooks' lap. I feel that these are the best scenes I've ever done."

Whirry's subsequent erotic thriller, *SLIVER*, was a major studio release. Touted as a summer blockbuster, the Sharon Stone vehicle didn't yield the profits of the preceding year's *BASIC INSTINCT*. Whirry describes the film as a "sexual *REAR WINDOW*." The premise involved an apart-

ment manager who observes tenants with video cameras (the voyeurism theme was later reprised in Whirry's direct-to-video *ANIMAL INSTINCTS 2*, directed by the prolific Gregory Hippiolyts; the actress played Joanna Fleming, a woman who likes to be watched. It ignites a passion within her that is hard to control).

Cast in a small role as a newlywed bride, Whirry and screen spouse Kevin Fry portrayed the building's only content occupants. Richard Baskin, *SLIVER*'s second unit director, shot scenes of the various couples who inhabit the high-rise. "Richard is one of the few people who think I'm really funny," frowns Whirry. "I don't know why, he just does. I watched the footage, and I'm funny because I'm so quirky—and, first of all, it's all improv. There was no dialogue written. We showed up at the set, not knowing what we were going to film at all. He'd say, 'This is the scenario. These are the points I want you to hit. Go!'"

"There is an energy that you get when you're improvising, which is basically a *save your ass* energy. The whole time, the bottom line is you're trying to save your butt and not look like an asshole. It's not the way you'll see it, but the way I see the scenes I'm constantly hack-peddling to save my ass. And it's funny, because I was saying anything that came into my head. [Baskin] handed me the phone and said, 'Here, you're talking to your mom, you're telling her you're pregnant. Go!'"

The script called for a food fight between Whirry and Fry; two and a half hours later, the set was a shambles. "We were a mess," she laughs. "And I'm talking covered head to toe by the time we finished. I've never had a food fight as a person and now I know why—because no one wants to clean up that shit when you're finished. We shot seven scenes in one day. I was so heat up by the end of that



day, from the countless things that we did.

"In one of the scenes, I'm straddling Kevin's stomach and shooting him with whipped cream. I had my legs wrapped around his stomach and then, once we got the shot, I found that my legs had permanently stuck to his stomach because of all the sugar. I went to rip my leg off his stomach, and I broke all of the blood vessels on the inside of my thigh."

The scenes were required to hit the showers and return to character for the next scheduled shoot—which turned out to be a shower scene. Unfortunately, heated water was in short supply and a shivering Whirry had to endure one hour's worth of the frigid stuff. But turnaround is fair play; after all, it's Whirry's sizzling screen performances that have addicted

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Whirry in ANIMAL INSTINCTS.
Typical of the genre, lingerie is changed more often than the plot.



AT HOME WITH

THE PRIVATE LIFE OF HOLLY

BY GARY GARFINKEL

Tough job...who to photographically profile for the debuting installment of "Gary's Exposed Film"? How about Julie Strain, former Penthouse Pet and the most active B-Queen in the cottage industry? Star of erotic thrillers (CARNAL CRIMES, NIGHT RHYTHMS), action flicks (FIT TO KILL, ENEMY GOLD),



JULIE STRAIN

WOOD'S BUSIEST BOMBSHELL

horror sequels (THE UN-NAMEABLE II, WITCHCRAFT IV)—you name it. Photogenic and athletic, Julie's acclimation to "guy" rituals is almost as ungratifying as her physical beauty and anatomic perfection. She swears a lot, polishes off a Budweiser (straight from the can) in two seconds, and simply takes shit from no one.

Arriving at Julie's apartment, my eyes locked on a Samurai sword that was lodged between the fuzzy

"The reason Julie's legs are folded," notes writer Gary Garfield, "is that at 5'1.8", she's just too damn tall to fit on only 2 pages. Julie would parade around in a host of outfits—including her birthday suit—and say, 'Ain't sheet, kid.' She always called me 'kid.'"





A veteran of 60 movies, Bracken portrayed a female demon in Donald G. Jackson's black comedy, **LAST IMPRESSIONS** (tentative title). Sorry to disappoint her admirers but, at press time, Bracken accepted an engagement ring from video director Jeff Stein.

"Unlike some other actresses, I want to work. There's really not a script I don't like. If it's great, that's great, and if it's decent that's good enough — I'll do it."

legs of a pink teddy bear. Julie was packing her clothes into a bag that was so huge, it could shelter a mastodon. We couldn't squeeze the freight into the trunk of my vehicle, so Julie's car served as the transportation of choice. Behind the wheel, she can drive like a terror. When you're Julie Strain, you take certain liberties with everything in life, including the road.

En route to Sunset Ranch, located in the Hollywood Hills, Julie made an outrageous U-Turn into four lanes of oncoming traffic and finally paused at a McDonald's Driv-Thru. She ordered a BIG chicken sandwich, a cheeseburger, large fries and a Coke. Gunning the engine, Julie cruised down Hollywood Boulevard as I fed her morsels of junk food. God, I wish my high school buddies in Cinnaminson, New Jersey could've seen this.

Upon our arrival at the ranch, Julie rented a horse named Pickles. Removing her shirt, she proceeded to ride bareback. "I loved horses as a kid," she smiled while trotting around the rustic terrain. "So when I was eight, I stole one." Julie invited me to mount Pickles for a ride, but I admitted that my experience with farm animals was limited, to only one occasion, when I carelessly stepped in horse manure.

Returning to the car, I changed my film and Julie changed her clothes. I tried to avoid voyeuristically peering at the totally naked, 6'1" heavenly body that was only a short distance away. But I gotta tell you, I peeked. Thirty straight seconds. Then, out of nowhere, a Midwestern family came scampering

down the trail. I alerted Julie, who was buck naked, to "Hurry up, hurry up, there's little kids over there." She threw on a tiny dress, we hopped in the car and made a B-line for Hollywood.

"I was kind of a wild kid," smiled Julie as she drove down the turnpike. "I painted an entire car with house paint and lit a hill on fire. My parents split up for a while, it was just my mom raising me and my brother... actually, half-brother. I have eight half-brothers and sisters because my mom got remarried three times and my dad got remarried seven times.

"As a matter of fact, my dad was going to run for president in '92 as an independent. He wanted me to be his First Lady in the White House. Can you imagine a Penthouse Pet in the White House?

"Anyway, little Mike DeCorta was my first boyfriend when I was a kid, but he got his head caught in a wooden crate and was always a little bit slow after that. In high school, I was a



"Julie's equestrian skills amazed me, she's been riding since age seven."

jock, playing basketball and I broke school records in track. I couldn't get laid in high school to save my life, because I was kind of a geek and soooo skunny and—as hard as I tried—no one was interested. Every time it looked like it might happen, something would always come up. The guy would get in a car accident or I would be drunk and throwing up, or a huge brawl would break out. Always some-

thing. I did finally meet a bodybuilder who was older than me, and we ended up moving to L.A. when I was seventeen. He wanted me to go to college, so I ended up at Golden West College where I had a 3.65 grade point average and played basketball. I wasn't the best scorer playing against college competition, but if there was a loose ball, no one else was going to get it."

Julie braked at a Hollywood theatre where a Pauly Shore movie, *IN THE ARMY NOW*, had just premiered. "Two years ago," she explained, "I was at the Penthouse mansion in New York, when I got called to attend the premiere of *ENCINO MAN*, which starred Pauly. As an ex-Pet of the Year, I got paid just to show up and mingle. So Pauly and I really bit it off that night and, the next day, we did *THE HOWARD STERN SHOW* together to promote Pauly's movie. Unfortunately, Howard paid more attention to me so I made a deal with him. I'd let him spank my bare ass one time,

"No-hum. Just another day at the Farnese Fatales office," young writer Gary Gerhardt, sandwiched between *The Deaned* and Strain."



"I'm portrayed as more an entity than a person. There have been movies, I haven't worn makeup and been pretty basic. But there's *always* at least one love scene."



"I shot Julie and Antonia Dorian at Antonia's Beverly Hills condo," says Garfield. "Cast together in *TEMPRESS*, they genuinely like one another."

for every positive plug he gave to ENCINO MAN. Then, last year, Pauly and I went to the MTV awards together. So we've been good friends for a while now."

There was an elevated platform erected on the theatre sidewalk, and Pauly Shore was leaning on a barber's chair that had been planted in center of the stage. Adhering to his new film's military theme, Shore offered to "buzz cut" the hair of patrons. Big problem: Julie and I were hardly visible to Shore past hundreds of cheering spectators, even worse, it appeared we'd be admitted on stage only if we volunteered for Shore's scalp treatment. Security prevented Julie from independently climbing on stage for some pictures.

I found Shore's publicist, whom Julie sweet-talked for a couple of minutes. Next thing I knew, Julie was posing with Shore while I—literally looking down at scores of photographers, including one from *The L.A. Times*—snapped some shots directly on stage. What followed turned into a media event, covered on ENTER-

TAINTMENT TONIGHT and all the L.A. papers; after kissing Shore goodbye, Julie climbed on my shoulders and I carried my passenger through the masses. Totally amazing, I felt like like Muhammad Ali's cut man leading the champ into the ring.

Back on the parking lot, I bent down to zip my camera bag and, by the time I shot back up, Julie was clad in

another dress. I asked her how she performed the quick change. "Off with one, on with another," Julie smiled. "It's easy when you're not wearing anything underneath." By this time, I had clearly bonded with Julie and felt bold enough to lift up the hem of her tiny skirt from behind. Sure enough; nothing underneath. I assumed Julie would deck me, but she only reacted with, "Told you so." It finally impacted me that the beguiling brunette was just totally naked in a public place. "Gary," she cooed, "life is too short to worry about someone seeing you naked."

Julie pitched the next location, a fountain in Beverly Hills. But we had to wait a few minutes, because a couple of cops, who were chowing-down on doughnuts, had seated themselves near the fountain. So we talked in the car. I started probing into her lesbian menage-a-trois scenes, with

Toni Naples and Rochelle Swanson, that were shot for *TEMPRESS*. "First of all," Julie beamed, "Rochelle has the greatest body. I was all over her, but who can blame me? And Toni Naples, she isn't the youngest girl around, but she's really, really hot. If those scenes don't get you fired up, then you've got a serious problem in your groin area."

I was inclined to tackle a "taboo" topic, but wasn't sure if I had the balls to go through with it. After clearing my throat, I finally heard myself say, "So, Julie, I've heard about you liking girls and stuff. What's up with that?" Without flinching, she replied, "I like to flirt with it...you know, play around. But I don't dig being with women. I like it on sets, because it's a controlled environment. They yell, 'Cut!,' and you can get up and go to your trailer. You have to leave, and it's not like you have to make the hitchhike breakfast or anything." Julie accentuated that last sentence with a wink. I got the message. Her words should be interpreted as nothing more than spitfire generated by the Julie Strain shock syndrome. Every now and then, she'll throw you a curve just to see how you react.

Finally, the cops finished their cruellers. Julie leaped into the fountain and made the Anita Ekberg scene from *LA DOLCE VITA*. Next stop: a photo shoot at Antonia Dorian's lush Beverly Hills apartment. Easy enough. I just kind of sat back, and fielded questions from both actresses like "Gary, do you want us in the black teddies or the red ones?" and "I'm not sure, do you think we should this

"Julie and Tina Desiree Berg were cast in *QUEEN OF LOST ISLAND*, though they weren't in a single scene together. This shot is reflective of Julie's outer side."





"Julie requested full nudity for this shot," claims Garfield. "But I told her that I am, I insisted that she wear some underparts." Garfield shared her own insight with the writer: "Gee, life is too short to worry about someone seeing you naked."

with—or without—the bikini top?" Later, Julie slipped into her star-spangled bikini and we headed for the pool. Some kids were wading in the water, and I would have bet they'd resist my pleas to clear the area. But one look at the brunette bombshell and they just silently marched, single file, out of the pool and into the arms

of their mother, who didn't appear too thrilled with Julie's anatomy lesson.

Our final stop for the day was Julie's place for a photo session with Tina-Desireé Berg. Though both actresses appeared in something called *QUEEN OF LOST ISLAND*, they never became acquainted with each other on the set. I thought

the blonde Tina's light complexion would considerably contrast with Julie's olive skin and black hair. Julie, who changed into lingerie, downed a quart of ice cream and a Swanson's Hungry Man TV dinner. She later posed with Tina on a spiral staircase for a shoot that I conceptualized as a gift to Art Nouveau aficionados;

but the final results wound up looking like the video sleeve for *VIXEN PENITENTIARY VI*. We also paid homage to Andy Sideris with a Jacuzzi, champagne, guns, plenty of thigh and another roll of film. After concluding the shoot, Julie retired to the kitchen for some leftover Chinese pot stickers, while Tina and I



"As I checked my light meter, Julie decided to wade in a Beverly Hills fountain."

thumb wrestled in the living room.

Later that evening, Julie changed into her "industrial clothes": long Johns, a ratty T-shirt and a baseball cap. While she cleaned up for weekend guests, I photographed her "domestic" alter ego and made some inquiries about her career. She made her screen debut in 1991, and has subsequently appeared in over sixty movies. Why so prolific? Some actresses are discriminative about scripts; Julie just wants to work. "There's really not a script I don't like," she explains. "If it's great, that's great and if it's decent, that's good enough—I'll do it."

Among her latest projects is *VICTIM OF DESIRE*, which is "B" across the board, directed by Jim Wynorski and produced by Andrew Stevens, the cast includes Shannon Tweed, Marc Singer, Wings Hauser, Jay Richardson. "I liked my

part as Jay's wife," said Julie, "because I played a real person. I'm usually so hag and over-the-top that I don't even get to do simple things, like carry a purse or have a boyfriend or man in my life. I'm more of an entity than a person. So, it was kind of nice to be just a wife."

"Julie personifies an adage," reports Garfinkel, "specifically, when you're making 30 movies a year, you don't have too much time for house cleaning."



JULIE STRAIN

"I've been knocked off twenty times in movies, but I've probably taken out 50 or 60 people. In *BEVERLY HILLS COP*, I got to shoot an AK47 and I love guns. The bigger, the better."

I asked Julie if she was ever afforded the opportunity to drop the sexbomb image. "There have been movies where I haven't worn make-up, and been pretty basic out in the dirt road. A back country woods chick. But there's always at least one love scene."

"And I always seem to be doing a film for the Sideris family. I recently did *ENE-MY GOLD* and *THE DALLAS CONNECTION*, where I play a 'hit chick.' Both times, they blew me up. Oh, and in October, I'll be on *JOE BOB BRIGGS' DRIVE-IN THEATRE* promoting another Sideris film, *FIT TO KILL*. That should be wild."

Cast as a "cowgirl stripper" in *PSYCHO COP II*, Julie described her role as "a blast. I'm being chased by the cop, for most of the movie, wearing tassels and red chaps with my ass hanging out." And how about the aforementioned *QUEEN OF LOST ISLAND*? "I drank a potion, went nuts, swung a sword, killed a lot of hot chicks, ripped down trees. You know, the works. I

didn't even have a name."

I reminded Julie of the fatality rate in her movies; she has a nasty habit of getting killed or wasting the supporting cast. "Yeah, well I'm on the plus side of that equation," she explained. "I'd say that I've been knocked off twenty times in the movies, but I've probably taken out between fifty and sixty people. In *BEVERLY HILLS COP*, I got to shoot an AK47 and I love guns. The bigger, the better."

And how did she rate *BEVERLY HILLS COP* leading man, Eddie Murphy? "I've never met him. I tend to stay away from men who are known as womanizers because in this business, until you have the power to deal with them at a certain level and they can respect you, you better not be a hitch in in their company and say, 'No!'"

OK, how about some of those other Hollywood bunks? *Stallone*? "No comment." *Schwarzenegger*? "Met him a few years ago... wonderful guy, great guy. We work out together at the World Gym." *Bruce Willis*? "Never met him. I could give or take Bruce." *Robert Redford*? "Well, I like dark men." *DeNiro*, *Pacino*? "Right." *Andy Garcia*? "That's the ticket." *Charlie Sheen*? "Untouchable. He's my roommate's boyfriend."

I speculated at least two hours would be reserved for a review of Julie's paramours. But she succinctly described her love life in one sentence: "I party with the Christians and I sleep with the Jews." Really? "Hey, Julie," I replied with guarded optimism, "did I ever tell you about the time Little Hymie Cohen threw up at my Bar Mitzvah?" □



Strain and Toni Naples
shared intimate scenes in
Joe Wynant's

TEMPTRESS (F 2-4).
Formerly **WILD NIGHTS**
OF THE DARK, "Toni is
really, really hot," relates
Strain. "If these scenes
don't get you fired up,
you've got a problem in
your groin area."



"All this and a great sense of humor, too," sighs writer Ari Bess. "And Lisa can really act! I've never liked anyone better upon first acquaintance." At press time, Cornsaw garnered the role of a female hostage in Pierre David's thriller, *INFERNO*.

Lisa Comshaw

RED ALERT

EROTIC THRILLERS AND SEXY
SCI-FI; WHERE THERE'S SMOKE,
THERE'S LISA COMSHAW.

BY ARI BASS

Inside Hollywood's historic Mack Sennett Stage, craftsmen are building cages and platforms in preparation for an upcoming Bon Jovi video. Out in the hallway, the murmur of conversation barely masks the hum and crackle of the arc-welding machine. A production assistant from **DARK RED**, a thriller shooting on the same site, directs me to the film's location—the studio basement.

The cameras are trained on Lisa Comshaw, who was rehearsing her Lizzy Borden thing—whacking a couple of guys with crude cutlery. Tough guy Lawrence Tierney is sleeping in the wings. Cynthia Rothrock, who plays a supporting role, has already gone home. "**DARK RED** involves a woman who had a tragic childhood. Because of what happened to her, she has a very negative view of society, and men in particular," explains writer/director T.L. Lankford, who

Comshaw (right) doubled for Madonna on **BODY OF EVIDENCE** (print eds.). Below: Cerie Gencel massages Comshaw in **OBSESSION 3: THE BEGINNING**.





Comshaw made her debut in *LUKAS' CHILD*, a film about Satanists—disguised as low budget producers—who feed auditioning starlets to a cannibalous demon.

previously collaborated with poverty row auteur Fred Olen Ray on 12 films, including *ARMED RESPONSE* and *HOLLYWOOD CHAINSAW HOOKERS*.

"Lisa plays a modern artist who meets men and seduces them, or allows them to seduce her," continues Lankford, "until one thing or another flips a switch in her mind, and she

kills them and incorporates them in her artwork. All the guys in the film are, basically, symbols of her father. She becomes a serial killer, but she sees herself as an avenger on some level. Finally, she meets a guy nothing like her father who hopefully, can change the way she is. It's a Gothic story set against a Hollywood backdrop. We've used a modern

setting, but there are many Grand Guignol elements here." The director gauges Comshaw as nothing less than "the find of the century. She's going to be a big star."

I initially interviewed Comshaw one year ago at her Los Angeles apartment. She dispensed iced tea, hospitality and very candid conversation...

While the Ohio-born Com-

shaw was attending third grade, her father, the maintenance manager of a trucking company, moved the family to Chicago. A few years later, Comshaw was yanked from seventh grade enrollment after her dad signed on with another company in Massachusetts. "We moved to Cape Cod," explains Comshaw. "The new company had some problems



Left: Comshaw inspects a severed likeness of herself on the *SCANNER COP II* set. Right: Posing with fix wizard John Beuchler and her "inner self," Gayle Siede.

so he left and bought a Dairy Queen. You had to pass it on the way down to the Cape, but it was still a seasonal business. I had fun working there. I managed it. My dad fired me a couple of times, once for fighting with my brother and once because we were sucking the gas out of the whipped cream (laughs). I didn't ask for the job back. I was laying out in the backyard, having a good ole' time enjoying my summer, 'cause I finally didn't have to work, and my mother came out and said, 'Aren't you going to ask your father for your job back?' I said, 'Yeah, right.' 'Go in there, goddam it, and get your job back!' I said, 'Okay, fine.' I worked all my summers in high school. I learned responsibility."

After graduating high school, Comshaw vowed she wouldn't shiver through another Northeastern winter. She moved to San Diego. "And I fell flat on my ass," she recounts. "I was too young and didn't know what the responsibility of moving out was. So I crawled back to Massachusetts with my tail between my legs. At that point, my parents were ready to sell the Dairy Queen so they used me as their patsy to sell it, because this good-looking guy wanted to buy it. He thought I came with the Dairy Queen (laughs). Boy, was he blown away when the closing day came and I left with my parents. We decided to sell the house and move to some warm place, so we opened the map to the western U.S. and just closed our eyes and pointed on the map. The city we pointed to was Phoenix."

"I started looking for a secretarial job, but I eventually went to bartending school and worked tending bar. Eventually, I felt burned-out working at night—I felt like a bat."

Comshaw moved to L.A. in 1987 and was hired to practice her secretarial skills but, the following year, she pursued a modeling career. In 1991, Comshaw's agent advised her to audition for a low-budget horror film titled

"I had to do a topless—almost nude—scene. My mom and dad came to the set, and talked to my leading man, Erik Estrada, before the scene. Then they stayed."



Comshaw demonstrates "one of the many Grand Guignol elements" in *DEEP RED*. The "operatic, blood-soaked love story" is currently in post-production.

LUKAS' CHILD. The ironic premise involved a coven of witches who ingeniously disguise themselves as movie producers. Starlets, invited to audition for a "low budget horror pic," are abducted and fed to a carnival creature-turned-carnivore called The Child. Directed by Eric Louzil, Comshaw was cast as the witness to one of a "rash of disappearing actresses."

"My character didn't see the murder, but she saw the body being taken away," explains Comshaw. "That was pretty much it. Then she got it on with the detective, of course (laughs)." Though her role was minor, Comshaw's lingerie-clad anatomy was plastered on the film's p.r. brochures and posters. Even more encouraging, one of the film's producers admired her performance and insisted that Comshaw dedicate herself to acting studies.

Later that same year, Louzil shot a psychological thriller titled *THE SOUNDS OF SILENCE*. Former *ChiPater* Erik Estrada portrayed a nefarious executive

who is the catalyst for his business partner's slow descent into psychosis. Somehow, Estrada's character finds the leisure time to bait and mate a bevy of beautiful women, including Ms. Comshaw. "Basically, Erik meets me in a bar and convinces me to go home with him, and we get it on," she smiles. "We shot it in Phoenix, where my parents live. I had to do a topless—almost nude—scene. My mom and dad came to the set, and they talked to Erik before the scene. But then they stayed. Erik had a rough time and he later told me, 'It was really intimidating, knowing that your mom and dad were watching.' He couldn't really have fun with it. He had to be a good boy (laughs). But he was very professional."

The film also featured Donna Plato and Todd Bridges, former cast members of *DIFF'RENT STROKES* whose tragic personal lives have often been fodder for the tabloids. "Todd was so emphatic about how clean he was," notes Comshaw. "He's

very intelligent and well-spoken. He could be a politician. It's too bad."

Bitten by the acting bug, Comshaw plunged into drama classes and attended cattle calls. During those salad days, Comshaw body-doubled for Madonna in print ads for the abysmal *BODY OF EVIDENCE* ("They needed someone with good hips"), and for Joan Severance in Michael DeLuise's comedy, *ALMOST PREGNANT*; however, Severance called a halt to the proceedings after overhearing crew members too flattering commentary regarding Comshaw's physique. Then there was the film's other female star, Tanya Roberts. Comshaw confirms rumors that Ms. Roberts' temperamental behavior generated friction among the cast and crew. "That was the coldest set I've ever been on," recounts Comshaw. "Everyone was tip-toeing around."

Meanwhile, in between dodging sociopathic acting partners, Comshaw managed to land a profusion of TV work, including *Vista Street's* *DIVORCE LAW*, the *Playboy* Channel sitcom. She also appeared in Stephen J. Cannell's syndicated series, *SILK STALKINGS* and *RENEGADE*. "In my scene on *RENEGADE*," explains Comshaw, "I added all kinds of lines because they were under pressure and they couldn't reshoot it."

Comshaw was hired for a starring role in *Vista Street's* *QUACS*, another sexy sitcom. Six episodes were shot in three days, a cost-cutting schedule which, admits producer Michael Feffer, may explain why the show remains unsold. "It's basically a medical school fraternity house," smiles Feffer, "—lots of fun and perversion. We shot 60 pages a day. That's the *Vista Street* way (laughs)."

Tired of "himbo parts," Comshaw played the title role in *HOUSEWIFE FROM HELL*. "I did it because I wanted a lead role for my resume," she says. "It's a funny film but, unfortunately, I'm

so diffused in it [as a ghost] that I couldn't use it for my demo. The way I look is hard to explain unless you've seen the movie."

A featured role in Pierre David's *SCANNER COP*, a thriller starring Danny Quinn and Richard Lynch, offered Comshaw the opportunity to shed the sexpot image. "I was a scrub nurse in that. I'm in it near the end where Richard Lynch's head blows up. I say something like, 'Doctor, are you okay?' (laughs). It was Pierre's first time directing, so there was a little confusion. Lynch and I were going insane sitting around that operating room."

File her subsequent film, *KISS ME GOODBYE*, under "produced but abandoned." "I had some problems on that one," Comshaw reveals. "They jerked me around over some money for my flight to Puerto Vallarta. It went on for months. I had to take them to small claims court and—amazing!—they paid me the next day. I had a supporting role. It was about two guys and a girl on the road, shit happens, and it had some comedic elements. The problem was the guy who wrote and directed it is French, and it's very dry humor. They had us acting

"We have to start somewhere, but I sometimes do find it hard to look back at some of those roles. There's a lot of dues to pay and you may never even make it."



Catherine Weber, Comshaw, Lisa Hershman, and Shelley Mitchell as *THE PIZZA GIRLS*. The cast posed for a visiting ENTERTAINMENT WEEKLY crew.

like we were in a *PINK PANTHER* movie—they wouldn't even let us crack a smile. But there wasn't any physical comedy going on, either." An American writer was dispatched to the location for a rewrite, but—

"The other problem is it's a B-movie with no nudity. The lead said she'd do it and then, when she got down there, she decided she didn't want to. There was all kinds of trouble on the set. The money dried up at one point, even though this picture had a budget of over a million dollars. The director of photography was fired during the shoot, we had to reshoot scenes, it was nuts. I'm really curious how the film turned out."

She returned to the Arizona desert for *THE SHINING BLOOD*, a mystical road movie starring John Phillip Law and producer/director, Stash Klossowski. "Unfortunately, Stash cut an excellent scene of mine," relates Comshaw. "It was an emotional scene that explains what happened to my

character, and my relationship to Stash's character. In the scene where I get killed, I wanted to get some blood going. I said, 'Come on you guys, I'm shot in the head. Really blow it up!' But they wouldn't do it and it looked kind of boring."

"There is a beautiful love scene in it," Comshaw continues. "It was shot outdoors in a bed, with propane flames around us." Klossowski recalls that the scene sparked a furor with the MPAA ("They are so prudish in America," he grumbles).

Comshaw also auditioned for a pivotal role in Andy Sidaris' *HARD HUNTED AND FIT TO KILL*. Though she did a reading and three nude auditions for Sidaris and his wife Arlene, Comshaw lost the character to friend Ava Cadell (*FF 2-1*). "For the third audition," she jokes, "I was expecting to have to hop up on the table for a gynecological exam."

Over the 1993 holidays, Comshaw starred in *BAD DAY AT DREAMY WATER*. The film was shot in Arizona's

Cowtown, an old western city north of Phoenix that was assembled for filmmaking. "It's got everything, even tumbleweeds," says Comshaw. "But we found out the tumbleweeds are nailed down, because I tried to kick one (laughs). I went down."

"In the film, I inherit a town from my grandfather. My boyfriend and I, and another couple, wander around and find a letter from my grandfather. The letter says there's a valuable ore in the land, and it warns us not to drink the water. Of course, we've all been drinking the water. We start to have all these hallucinations and they're all fairly sexual... naturally. It's really a cute, funny story."

Jackie Giroux, a former actress (*SWEET SUGAR*) turned producer, cast Comshaw in *BEVERLY HILLS PIZZA GIRLS* as "a lonely woman who manages a pizza joint. The place isn't doing well, and we can't pay our vendors, so the owner decides he'd better close the place. So the other pizza girls and I drug him, and come up with a plan to save the place."

Peter Maris', *OBSESSION II: THE BEGINNING* finally offered Comshaw the opportunity to test her dramatic aptitude. "I move from Chicago to California," she explains, "and buy a farm, sight unseen, because after my daughter dies in an accident, my husband can't handle it and he bails out of the relationship. Sam Jones plays the real estate agent. He's actually snaky, but I don't see it because I'm so hurt. I accidentally run into a couple who are the caretakers. Monique [Carrie Genzel] is very sweet on the outside, but there's something scary inside. I eventually become involved with David, Monique's boyfriend. There's a lot of action in the film, and I loved doing the fights."

The most physically challenging requirement was written into a fleshback scene; Comshaw was obligated to ride a white horse

Comshaw camps it up with *Rol Estee* (*BILK STALKING*) in a CBS Movie of the Week, *DEADER THAN EVER*.



barbock—and in the nude. "It was fun," smiles Comshaw, "but there were a couple of times where the horse lowered his head and everyone held their breath. He was trying to throw me off, and it wasn't easy to hang on. Plus, when I dismounted, I had all these white hairs up and down my legs. It looked like I needed some serious Nair action."

Earlier this year, Comshaw reunited with Pierre David and Danny Quinn for **SCANNER COP II**. This time around, Steve Barnett directed a supporting cast that included Patrick Kilpatrick and Khristyne Haje. Barnett claims that preview audiences reacted so intensely to the original film's effects sequences, producer David decided to "go carte blanche" for the sequel. According to special effects expert John Carl Buechler, "**SCANNER COP II** has more scanning effects sequences than all the previous **SCANNER** films combined."

Comshaw's character is scanned by the evil Volkin (Kilpatrick) and pulled halfway through a metal screen door. Her upper torso lodged in the teeth of the wire, Comshaw's severed bottom portion collapses to the ground. To accomplish this illusion, Buechler fashioned a hollow shell of Comshaw from a face and body casting. The diminutive Gayle Slade, camouflaged as Comshaw's gooney, skeletal "inner self," was fitted into the shell and connected to the upper half by "nipples"—sinewy, elastic replications of human tissue. Slade falls back and vociferates. The producer is elated with the scene.

Making her "Movie of the Week" debut in CBS' Mike Hammer spoof, **DEADER THAN EVER**, Comshaw supported Rah Estes. "It's all way over the top," says Comshaw. "I play a dominatrix at an underground club. Estes comes in and has to get by me. There's a fight and I come in and yell at the extras. The director gave me an improv scene where I

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Comshaw is not especially proud of **HOUSEWIFE FROM HELL** (1993). "A friend of mine from Fitzgerald called and said there was a big display for **HOUSEWIFE** and 20 tapes in her video store. I said, 'Wow, you must not get a lot of movies out there!'"

AMERICAN CYBORG

NICOLE HANSEN'S ROLES OSCILLATE FROM A SMOLDERING MARILYN MONROE TO "THE VIRGIN MARY OF THE FUTURE."

BY GARY GARFINKEL

I met Nicole Hansen at an American Film Market party. Cannon Pictures was promoting the international sale of *AMERICAN CYBORG*, which served as Hansen's starring debut. The celebration was officiated at Denim and Diamonds, an L.A. club that serves up country music and dancing. Hansen was getting into the heat of some Travis Tritt.

I was invited to Hansen's apartment for her interview, and the first things I noticed were—angels! Cera-mac and paper maché angels. All over the place. It turns out she's so obsessed with the celestial beings that Hansen selected Seraphim Entertainment as the name of her production company. She explains that "seraphim" has something to do with heavenly hoots and wings and all that stuff. After I sat myself, Hansen offers me a beer. Cool. Even cooler was Hansen's inclination to polish off a brew herself. There's nothing better than hanging out with a beautiful girl who drinks



"As an actress, you're exploited in a lot of ways. I think male actors are definitely treated more favorably, because directors will try to intimidate an actress."

beer...from the bottle!

Nicole Hansen was born in Frankfurt, Germany to an "aspirant actress" mother and a father who served in the military. The army brat was moved to her mother's native Greece, though the family eventually ended up in Denver, Colorado. Hansen's folks divorced, but were subsequently involved in a string of remarriages. During various stages of her youth, Hansen lived with her natural and foster parents; she tallies no less than four mothers, five fathers.

As a high school freshman, Hansen nominated herself president of the student body; it was more than a political denomination, considering her admission that she had "totally developed, physically," during the same period. "That was the year that 10 came out," Hansen recalls, "so I got my hair braided like Bo Derek, and my campaign motto listed ten reasons why you should vote for Nicole Hansen as class president. At the final speech before the election, I got all dressed up very professionally and rattled off the ten



L: Hansen's resistance to perform nude scenes in *AMERICAN CYBORG* prompted Cannon Pictures to change the script. R: She literally carries a fetus into battle.

reasons, one by one. With each reason, I removed one piece of clothing. By the time I had finished, I was down to kind of a long T-shirt and all the kids were screaming, "Take it off, take it off!" The faculty and parents were freaking out, and I saw my mother was about to go crazy." Hansen didn't lose the T-shirt, but she won the election. By a landslide. "The fact is," she smiles, "I got to be president because of my body, but I used my brain to really get some good things done at the school and for my classmates. And I kept my ten promises."

"But at the start of my second year of high school, I made a conscious decision to be a nerd. I got braces, glasses that I didn't really need, and traded in my spiked heels and tight jeans for dorky clothes with little

bows and things. Oh, and absolutely no skin. Most importantly, however, I gained a lot of weight. I don't know how heavy I actually got, because I stopped weighing myself at 167."

Hansen cut ties with her hip colleagues, finding no lace in the friendship of nerdy classmates. She attributes her transformation

to "being too much for me to be looked at all day long. I didn't like it, anymore." She initiated her junior year by enrolling in another school. "I was kind of like Molly Ringwald in *PRETTY IN PINK* because most of the kids at this new school were from wealthy families, and I just got by with the money I made from baby-sitting

Since I couldn't really keep up with them, I was once again in the unpopular crowd and it was about this time that I started hanging out with—and becoming—a punk rocker. I shaved half of my head, and colored the remaining hair purple.

"On the last day of my junior year, I went to a U2 concert in Boulder with my friends and we had great seats up front. To this day, I don't know why, but Bono kept pointing at me during the show and, finally, he started waving me up to the stage. My brother Eric was pushing me up to the stage, but I was really kind of scared. But they literally pushed me up there, and then Bono pulled me next to him and we danced together for a song...in front of 6,000 people! Bono told me to enjoy this, because I would probably never have a

Hansen refused to compromise her *AMERICAN CYBORG* role, declining to play her gun-toting character as "a bimbo of the future."





"On *AMERICAN CYBORG*, we did a lot of shooting under acid rain, several weeks in a chemical factory and more in a sewage-filled plant. I was constantly sick."

chance to perform in front of this many people. So the whole school ended up hearing about this and, basically, it made me a popular girl again during my senior year."

Upon turning 19, Hansen's goal was to become a movie star. She moved to Los Angeles, but barely survived "four months of misery. I packed my bags, moved to Athens, Texas, and moved in with my natural mother in an attempt to get to know her. It was the best thing I could have done. We had a great time together."

Three years later, Hansen returned to Hollywood. She was cast in *ENOUGH ROPE*, a student film, as a photographer who eventual-

ly realizes that her boyfriend is a murderer. Hansen was later hired for *THE SLEEPING CAR*, playing a student whom teacher Jeff Conaway would prefer to study. Her "big scene" for the 1990 horror film required Hansen to seat herself next to the actor in an automobile. She dropped Conaway at the sleeping car, he enters the vehicle and is promptly eaten by a couch. "Jeff was a really sweet guy," Hansen recounts. "We stayed in touch, and one day he invited me to a party. I was about to leave, when this red carpet was rolled out and it turned out to be a surprise wedding party for Jeff and his bride. It was so romantic, and I kept thinking that I would

NICOLE HANSEN

"I read the new draft of the script and was horrified. It was totally rewritten to include nude and love scenes every five minutes. I told them to get another actress."

never get married in a setting so romantic."

THE PREPPIE MURDER, an ABC Movie of the Week, introduced Hansen to TV audiences as one of Robert Chambers' girlfriends. "The director wanted to see all the girls in lingerie," she explains, "so I went out and spent all this money on nice stuff. Then we go back, and do this long dance for him in lingerie, and later he tells us that we should actually be wearing plain, white T-shirts because that's the way it was in real life. I was so pissed off!"

Her next assignment was *THE MARRYING MAN*, the non-comedy that garnered press as a result of stars Alec Baldwin and Kim Basinger feuding with the studio brass. "They wanted a body shot of me on tape, where they just pan the camera all over your body," explains Hansen. "I was nervous, so I just started shaking my hips back and forth while singing out, 'Body shot, body shot!' The director, Jerry Rees, saw the tape and said, 'I have to have that girl.' With that, I was cast as a French maid."

"Then came a point when

I had no money, not even enough for my rent. I had platinum blonde hair at this time, from one of my movies, and had just bought a tight Marilyn Monroe-type dress. I somehow got pushed into this Marilyn Monroe look-alike contest, and all I did was kind of wiggle around and smile. That was enough to win first prize and \$500, which gave me rent money and, more importantly, caught the attention of video director David Fincher." Fincher, who would later direct *ALIENS*, cast Hansen as Marilyn Monroe in a pair of Billy Idol videos. One gig required her to be crucified on a telephone pole ledge. The scene originally called for a 6-foot pole but when Hansen arrived on the set, she was confronted with a pole that had "grown" an additional 24 feet. Against her better judgement, Hansen climbed into a cherry pucker and was lifted up to the ledge. "The whole time," she sighs, "they harnessed tires down below me and my sole support was this little wire for me to hang on to. It never would

Hansen reports there was "constant tension" on the set of *AMERICAN CYBORG*. Shot in Israel, the sci-fi saga was produced during a period of 2 1/2 months.

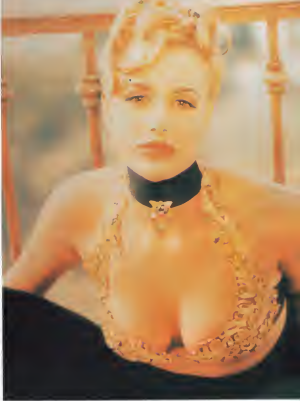


have supported me had I fallen. When Fincher finally yelled, 'Cut!', my hair was black from the smoke and I collapsed on the way down. It was a miserable experience, but I did it because the message was about how L.A. crucifies the women it worships."

STRANGERS, a graduate thesis film, offered Hansen the role of "a rock 'n' roll kind of girl" who's preparing for wedlock. Danny Cannon, who helmed the movie, recently graduated to director of the Sylvester Stallone epic, JUDGE DREDD. Hansen was subsequently cast in Drew Barrymore's horror film, DOPPELGÄNGER and "had a wonderful time playing a lunatic. I was this crazy woman who just rips into a restaurant, screaming for my husband."

Hansen crossed into the mainstream, with her most substantive role to date, while she was negotiating the sale of a screenplay. "I had pitched a script called TRANQUILITY to Cannon Pictures," she smiles. "They agreed to do it, and brought in a writer to do a rewrite." The same writer had completed a script titled AMERICAN CYBORG and, impressed with Hansen, envisioned the actress as his heroine. TRANQUILITY was postponed and Hansen was cast in AMERICAN CYBORG. "I got the female lead and was on a plane to Israel to shoot the movie," she explained. "While I'm flying, I started reading a just-finished draft of the script, and was horrified to see that it had been totally rewritten to include nude and love scenes for my character. Every five minutes! What had been a 'Virgin Mary of the future' was turned into a 'bimbo of the future.' I was going crazy because I was stuck on that plane for 17 hours, and I couldn't tell anyone. When we finally landed, I called my manager to tell Cannon to get a new actress."

"Cannon agreed to change the script, but the



"Love scenes....Try to imagine a job where you have to be intimate with people you have no desire to be intimate with."

director blamed me for ruining his movie all the way through the shoot. For two and a half months, this went on! Constant tension. I told them to get a body double for the graphic scenes, but there wasn't really time and they ended up cutting a lot of scenes. I think due to my perseverance, there was no nudity in the final cut."

But Hansen would have no reservations about disrobing for the unproduced TRANQUILITY. "That script had a scene requiring me to walk down Wall Street, during rush hour, while totally nude. Of course, I would have been scared to death to actually do this scene but I really believe that if we had ever made that movie, I

would have done it simply because my character would have done it. I could prepare myself mentally for it. It's exploitative nudity that I have a problem with...like most actresses, I guess. I'm just not interested in being reduced to an object."

"Love scenes are another thing altogether. They're so

continued on page 81

IN THE OUTER REACHES OF THE UNIVERSE,
AN ENTIRE PLANET
BECOMES A MAXIMUM SECURITY PRISON...
THERE IS NO ESCAPE
FOR THOSE WHO SURVIVE!



Above: Jim Wynorski describes the unrealized PRISON PLANET as "ALICE" with chicks. It would have been my version of CHAINED HEAT in space." Right: Tami Karpis and curvy cowgirls generate PRISON HEAT. The gang escapes from white slavery, but the movie remains under lock and key.



Pro

SOME OF

BY ROBERT FREESE
SEAN C. STREBIN
LARRY GREENBERG

The setting: a graveyard. The camera dollies in on Julia (Linnea Quigley), clad in a split, black dress. A minister named Donovan (Nick Baldasare) appears from behind a tombstone. His clerical position is a facade; the good reverend is actually a Satanic priest.

Donovan: *My dear, Julia, Only you would choose such an appropriate place to rest, here among the souls who guard the gates of hell.*

Julia: *Reverend, you said we needed to talk.*

Donovan undoes Julia's dress, slipping it down to her waist. The couple embrace and kiss passionately.

Later in the film, a fuming Donovan confronts Julia, who's seated on the desk in his office.

Julia: *Donovan, I didn't hear you come in. (Mockingly) Are you reveling in your now complete glory, Reverend, satisfied knowing all your enemies are dead and defeated? Or are you waiting for tonight, when you get your chance to taste sweet, virgin blood? Donovan, Donovan. There is truly no end to your maniacal reach, is there?*

The minister snaps Julia's neck and presses her limp body against his own.

Donovan: *An errant disciple must be punished.*

OK, trivia experts, can you identify the Linnea Quigley movie that contains the aforementioned scenes? WITCHY!A? A PSYCHO IN TEXAS? ASSAULT OF THE PARTY NERDS? Nope.

Quigley was cast as juicy Julia Francine, devil's advocate, for a made-in-Florida horror movie titled **FALLEN ANGELS**. Her death scene was shot twice; Quigley

duced but Abandoned

THE GREATEST "B-QUEEN" MOVIES YOU'LL NEVER SEE

expired in lingerie for the TV cut, and gasped topless for the video version. In fact, the remainder of her nude scenes were alternately covered for a television sale.

FALLEN ANGELS was produced in 1989. A color filer later promoted the movie as BLOOD CHURCH ("An evil place between Heaven and Hell—the sanctuary of death!"). But the movie was neither released to TV nor video: BLOOD CHURCH remains an incomplete movie in search of investment.

"The distributors don't know the difference between a good film or bad film. But they know what's selling," notes producer/director Fred Olen Ray. Good, bad, or indifferent, less than 200 studio films debut per year, though this number tallies to twice the amount of product when combined with the independently produced direct-to-video output. Not included in the quota are the casualties: films that have been partially shot but remain incomplete...Films that have been completed but lack a distributor...And films that never passed the promotional stage, existing only as ad campaigns.

"It's really hard to get a B-film released," explains Andy Sidaris, producer of action entertainment that unites bikinis and ballistics (GUNS, FIT TO KILL, ENEMY GOLD). "The video market has gone soft, it's gone to shit. The majors have overwhelmed the little guy." Sidaris' partner and spouse, Arlene, blames aborted film projects on disreputable investors. "Our rule," she notes, "is when



Brinke Stevens appeared in approx. 10 minutes of test footage, shot on Salem locations, for THE COVER. Producer Fred Olen Ray later scuttled the project.

the check clears, we go ahead. You don't spend the money unless you have it in your hand; otherwise, you follow the end of the rainbow right into the toilet. Very often, you have investors who just disappear. Some—doctors, lawyers—want to invest in a film, because what they really want to do is take their tooties to cocktail parties and pretend they're filmmakers."

"It's like that film comedy called MISTRESS," interjects Mr. Sidaris. "The so-called investors, the married ones, have a broad that they want to lay."

"Film comedy?" laughs Ms. Sidaris. "MISTRESS is more like a documentary."

Proposed A-film projects are hardly exempt from termination, with a crop of box-office failures (not unlike this year's WYATT EARP and NORTH) prompting resistance to big budget investment. Even a sure bet like Arnold Schwarzenegger is vulnerable to the ax. CRUSADE, Paul Verhoeven's

medieval epic, was proposed as The Big Guy's post-TRUE LIES assignment. By the time the project was knee-deep into preproduction, Carolco Pictures pulled the plug. The speculative budget exceeded \$100 million. Someone may have remembered that FLESH AND BLOOD, Verhoeven's previous medieval epic with Rutger Hauer and Jennifer Jason Leigh, grossed an embarrassing \$100,000 back in 1985.

But completion of a B-film in progress is very tenuous, especially when the project's survival is dependent upon something as fragile as private investment. Even if the work is finally edited into a full-length movie, several variables may prohibit its sale to a distributor. "The producer needs to size up the market and look a year or two ahead," explains Fred Olen Ray. "A lot of first-time producers may get their projects finished, but they end up with something that nobody wants. They lacked the

perspective of what the audience might want."

Another drawback, notes actor/director Richard Gabai (VIRGIN HIGH, HOT UNDER THE COLLAR), is that "A-films already have a home before they're made. B-films usually have to look for one when they're finished, and there are just so many places on the dial and just so many spots on the video store shelves."

Producer/director Eric Leunil (SHOCK 'EM DEAD, THE COCO BAY BED RACE) insists, "There's no longer a home for B's in the video market. David Winters [producer of PHOENIX THE WARRIOR, MAN-KILLERS] folded his video operation."

Adds actress Sara Suzanne Brown (FF 23), "The risk of a low budget is that perhaps the filmmakers don't have enough backing to get it finished or distributed correctly...or, it's produced in such a way that the finished product is not appealing."

Our research on "produced but abandoned" movies introduced us to filmmakers who, though vindicated by past successes, are fighting to shoot scripts that remain (temporarily) abandoned. And then there's a couple of other directors who voluntarily bailed-out of film commitments.

JOHN CARPENTER

He directed HALLOWEEN (1978), considered the most successful, independently produced movie ever made. Four years later, Universal offered John Carpenter a generous budget to shoot a remake of THE

THING (FROM ANOTHER WORLD). Unlike the '61 original, Carpenter's interpretation was Hieronymus Bosch incarnate, abstractly rendering rage and human viscera into a living, bleeding tableau. But Carpenter's (very underrated) movie was a commercial bust, taking a hackseat to a kinder, gentler alien that debuted the same year—Steven Spielberg's E.T.

At least **THE THING** was only a boxoffice disappointment. Carpenter's admirers lament his career choices which bounce from big budget losers (*MEMOIRS OF AN INVISIBLE MAN*) to medium/small budget losers (*THEY LIVE*, unforgettable for combining wrestler Roddy Piper with enough apocalyptic political metaphors to make Sergei Eisenstein reach for the No-Dos). Currently involved in post-production on *IN THE MOUTH OF MADNESS*, the director seems intent on reprising the formula of his earlier successes. Carpenter and ex-producing partner Debra Hill recently attempted to reclaim the rights to *HALLOWEEN*. But they lost out to Monstapha Akkad, the film's original producer, who's preparing *HALLOWEEN 666* for Miramax—minus the participation of Carpenter and Hill.

Nevertheless, it appears Carpenter and Hill will team up for *ESCAPE FROM L.A.*, the sequel to their 1981 collaboration *ESCAPE FROM NEW YORK*, with Kurt Russell enacting as antihero Snake Plissken. Shooting will have to wait until Carpenter finishes the long-delayed *VILLAGE OF THE DAMNED* remake, which had been previously associated with Robert Harmon (*THE HITCHER*) and Tom Holland (*CHILD'S PLAY*).

When addressed with the recurrent but inexplicable rumor that a sequel to *THE THING* may be in the works, Carpenter replies he'd love to shoot the further adventures of the title character which have been developed for Dark Horse Comics. The future, unfortunately, looks

"It's really hard to get a B-film released. The video market has gone soft, it's gone to shit. The majors have overwhelmed the little independent producer."



Michelle Bauer played a blackmailing nurse in *DEMENTED*, a horror film shot 3 years ago in Tennessee. Angus Bowles costarred in the unreleased movie.

bleak for Carpenter's *CREATURE FROM THE BLACK LAGOON* remake. "The script is a \$40 million movie that Universal is willing to spend only \$10 million on," sighs the director. "It's because they don't think anyone watches horror movies anymore." Actually, the concept has been languishing for over ten years. John Landis originally pitched the *CREATURE* remake as a follow-up to his *AMERICAN WEREWOLF IN LONDON* (1981).

STUART GORDON

Negotiating the promise of a final cut and an unrated release, Stuart Gordon recently shot *HIDEOUTS* (formerly *CASTLE FREAK*) for Charles Band's Full Moon Entertainment. Hardly strangers, Band released Gordon's debut film, *REANIMATOR* (1986), along with the director's underestimated *DOLLS* (1987) among others.

In spite of Gordon's track record, some of his projects remain in hibernation. Take, for example, his adaptation of the Dean Koontz

thriller *Midnight*, which was put into turnaround by Paramount Pictures. "I got the impression when we turned our script in, which was very faithful to the book, that no one had ever read the book," says a bemused Gordon. "They thought it was much too strange a project for them to do and they decided to do *PET SEMATARY II* instead...which was a very bad call, I think."

Another previously announced but postponed production was the Dan Ackroyd/John Belushi action comedy, *PIGS*. "It's about two cops in Chicago who are having, I guess in a sense, what you would call a divorce," notes Gordon. "Two guys who work together as partners for 15 years and one of them decides to quit the force. They spend more time with each other than their wives, so it's a very stressful thing." Formerly announced as a Hemdale project, Gordon hopes the film will eventually be realized.

Then there's *FAUST*, Gordon's proposed adaptation of the controversial

comic book. Initially covered in *FF 2-2*, the provocative script unnerved potential investors. "This is kind of a scary project for a lot of producers," admits Gordon. "It's a very violent movie. Very sexy. But the success of *THE CROW* had made people much more receptive to *FAUST*. For a while, it was looking pretty bleak. People were terrified of the project but, now, they see that audiences really want material like this. I'm keeping my fingers crossed that we'll be able to get something going this year."

Digressing from unproduced scripts, I switched the conversation to *BODY SNATCHERS*. Abel Ferrara directed Gordon's script, and their collaboration was a critical success. So why was the film granted only a brief theatrical release before it made the transition to video shelves? Gordon pines "studio previewing" as the problem: "Horror movies notoriously do not test well. Even *SILENCE OF THE LAMBS* had a 26% walkout rate when they were testing it, because the material is so intense it's not for everybody. So if they don't get those high 98% [good/excellent] scores, they begin to get nervous and I think that's what happened to *BODY SNATCHERS*. The people liked it, really liked it, and those who didn't are not the kind of audience who would buy a ticket in the first place."

Gordon voluntarily detached himself from *FORTRESS 2*, the sequel to his 1993 futuristic thriller which starred Christopher Lambert. The film came and went domestically, but grossed in excess of \$60 million in foreign territories. "After thinking about it for a while," says Gordon, "I thought it was more interesting to do new work. I feel like I've done *FORTRESS* already." In fact, the director's next project is *SPACE TRUCKERS* which he describes "as a sci-fi action picture similar to *FORTRESS* in many ways, but also has

a comedic side to it, which I'm looking forward to."

FRED OLEN RAY

"At times, there is a spur of the moment enthusiasm for a project, and we're hot to do it, but then the realities hit and the film cannot be done for various reasons," comments Fred Olen Ray, who has made as many films as he has almost made.

"Sometimes," explains Ray, "we'll be shooting on sets that we finished using and end up shooting scenes for another movie that we'll shoot later." While shooting on the set of *BIOHAZARD*, his 1984 monster movie, Ray improvised scenes for another project (the script would be written later). Sure enough, the makeshift footage ended up in Ray's 1988 release, *STAR SLAMMER: THE ESCAPE*. "And on the set of *STAR SLAMMER*," recalls the director, "we shot scenes of Forry Ackerman and Bobbie Breese as med scientists for a feature that never got finished called *BEACH BLANKET BLOODBATH*."

A remake of *THE INDESTRUCTIBLE MAN*, with Aldo Ray as a dead convict literally shocked back to life (played in the 1966 original by Lon Chaney, Jr.), is also among Ray's incomplete movies. "Sometimes we shoot scenes," says Ray, "and then go back and say, 'Okay, can we take these scenes with Aldo Ray and make a movie that people will want to see and we can get our money back?... Or, should we go on to another project?' If Aldo Ray's name isn't worth much [in terms of boxoffice/video appeal] then, most of the time, we'll go on to another project."

The director takes another puff on a cigar that's the size of Rhode Island. "At the end of some of our movies, we'll mention—or threaten—a sequel as a joke. But we have no real intentions of releasing one." Thus, readers who are biding their time until *SCALPS II* and *STUDENT CHAINSAW NURSES* debut on video



The title role(s) of the *PIRANHA WOMEN*, a proposed horror film with a feminist slant, were never cast; the project didn't exceed the conceptualization stage.

shelves...well, don't hold your collective breaths.

JIM WYNORSKI

"It's basically *ALIENS* with chicks," laughs Jim Wynorski as he describes *PRISON PLANET*, his still-born saga of lunar lust. "It would have been my version of *CHAINED HEAT* in space. I wanted to have the same cast from *HEAT* and had Sybil Danning in mind from the start." The screenplay was written and poster art was commissioned to generate financial interest for the project. "Eventually, the hackers took a pass because it would have been too expensive. Maybe it was a little too ambitious. It would have had a lot of big special effects and action. It would have been a fun film to make."

Taking a break during production of *HARD BOUNTY*, his Western with Kelly LeBrock, Wynorski recounted another unrealized property: "For while, I owned the sequel rights for *ATTACK*

OF THE 50 FT WOMAN. Those pictures of Sybil Danning as the 50-ft Woman [printed on the front cover of *FF 1:2*] were shot, 13 years ago, on a friend's roof—the pictures weren't current by any means. I eventually took a pass on making that film for a variety of reasons, one being that I no longer wanted to do it. You're just offered so much stuff out here in Hollywood, you can't do it all. I never even had time to write the script."

HBO produced its own 1994 remake of *50 FT WOMAN*, casting Daryl Hannah in the title role. Wynorski, however, was unimpressed with the results. "I cut it off after 20 minutes. They went for the camp, and you just can't do a movie well with all that campiness."

As we wrapped the interview, Wynorski dropped a bomb. Orville Ketchum, the lumbering, bearded janitor/herrling who sauntered among the starlets in Wy-

noski's *SORORITY HOUSE MASSACRE II* and *HARD TO DIE*, will not be back! The *ORVILLE IN ORBIT* sequel, promised in the concluding credit crawl of *HARD TO DIE*, was intended as a joke. "I've done his movie," shrugs Wynorski. "Twice now. I don't want to do it a third time." Nevertheless, someone submitted a treatment based only on the title. "It was pretty good, too," laughs Wynorski. "Orville is in a life pod, floating around space. After he crash lands on a planet populated entirely by women, it turns into the same exact plot as the other two Orville Ketchum movies—only with ray guns."

The following is an abridged listing of "produced but abandoned" movies and unproduced scripts.

AMERICAN RAMPAGE:

An action-thriller with Linnea Quigley and Michelle Bauer. David DeCoteau was the impromptu choice as director only four days before the scheduled shoot. DeCoteau describes the film, which was shot in nine days, as "filled with big action, big explosions, big car chases." So big, in fact, that the producers have been waiting around since 1988 to find the perfect distribu-

Lorilee McCones shot "Steamy scenes" for *STORMSWEEP*'s untied out, both versions remain unreleased.



tion deal. This does not bode well for DeCossu, who accepted a low salary (under \$400) to participate in the back end.

APT PUPIL: Launched in 1987, Ricky Schroder and Nicol Williamson signed on for this Stephen King adaptation. Production shut down, after one week of shooting, due to lack of funds.

BIMBO PENITENTIARY: Great title, but perhaps a bit misleading because the film lacked two critical ingredients—specifically, himbos and a penitentiary. Shot directly-on-video in 1991, Michelle Bauer and Megan Hughes portrayed buddies in the very low budget action-comedy. The producer claims to be keeping the movie in his basement, directly next to his beloved cub scout uniform.

BLOOD NASTY: Originally titled **BLOOD SUFID**, this black comedy was shot approx. five years ago. Richard Gabai was originally scheduled only to play a leading role; however, he ended up helming the movie after first-time director Robert Stauss bowed out on the first day of shooting. Remainder of the cast included Linnea Quigley, Karen Russell, and Troy Donobue. MovieStore Entertainment paid an advance for the domestic rights, but the film's release remains in limbo.

THE COVEN: The story would have involved a witch who recruits converts at a New England school for girls. Brinke Stevens recalls that a Baltimore convention served as the genesis of the movie: "Fred Olen Ray had a Bolex with him so we drove to Salem and filmed about ten minutes of me running around a cemetery, hands coming out of the ground...It was going to be used as a flashback for my character." Ted Newsom, (THE ALIEN WITHIN) was a probable choice as director, but the 1991 project was scrapped.

DEADLY MANOR: Jose Larres directed this elasher film that's been sitting on the shelf for the past three

"The risk of a low budget is that the filmmakers don't have enough backing to get it finished or distributed correctly...or, the finished product isn't appealing."



Cast of the unreleased **SEXBOMBS** (1988) included Linnea Quigley (above) and Della Shepard, who were reunited for the incomplete **NAKED AND THE NUDE**.

years. Jennifer Delora (FRANKENHOOKER) stars in this story of teens swinging in a deserted mansion. Naturally, mayhem ensues.

DIGGING UP BUSINESS: Shot approx. four years ago, this black comedy hasn't dug up a distributor. Linnea Quigley and Lynn-Holly Johnson were cast as morticians.

THE DWELLING: This erotic horror film was entering its post-production phase when FF (1-2) printed a preview story. Directed by Glen Kral in 1992, the cast included Michelle Bauer, Sara Suzanne Brown (billed as Rachel Dane), and Burt Ward. Kral edited together a four-minute trailer, talked to a prospective British distributor, and announced the completed, 90-minute film would be mastered "in full Digital Hi-Fi sound to D-2 Digital video tape." Alas, the movie has not yet surfaced.

LADY VENGEANCE: Brinke Stevens and Monique Gabrielle were supposed to play crossbow-totin' sisters of CIA agent Stuart Whitman. Scheduled for a 1991 shoot, production was

deep-sixed before the film was loaded into the camera. "The picture was kind of like the movies that Andy Sidaris makes, so I really don't know why it didn't get made," says Stevens, who probably didn't appreciate the humor of her remark.

THE NAKED AND THE NUDE: Also titled **THE ROCK 'N' ROLL DETECTIVE**, Linnea Quigley and Della Shepard were scheduled to play sisters in the 1992 film noir comedy. FF (1-2) interviewed Shepard on the set, though we later learned the producer didn't have the financing to make a feature-length film; it turns out he rounded-up his cast to shoot a product reel (i.e. footage to show potential investors). Last time we talked to the director, he was pitching Shepard as the BARBARELLA-type heroine of his next movie *Uh-huh*.

THE NUTTY NUT: Traci Lords had a minor role in this \$5.5 million comedy from LIVE Entertainment. Early on, **EVIL DEAD II** writer Scott Spiegel was fired as the film's director and replaced by Rif Coogan

(a pseudonym for Adam Rifkin). This is another one that's been stuck on the shelf for three years.

OTHER PEOPLE'S SECRETS: Shot in 1992 by director Robert Mann, starring Sara Suzanne Brown and Monique Parent. "It was a series of vignettes," recalls Brown. "The one I was in was sort of a **BASIC INSTINCT**, I-know-a-lot-about-you story."

PRISON HEAT: Shot in Israel, this one involves fetching female students who are framed and exiled to a Turkish prison, which is actually a front for a white slavery ring. Cast includes Toni Naples (**DEATH-STALKER II**) and Rebecca Chambers. Legal and financial technicalities precluded the film's release, but Cannon Pictures vows the film will debut direct-to-video sometime later this year.

PULSE POUNDERS: Filmed in 1988, this unreleased trilogy was written by Dennis Paoli and directed by Charles Band. Story segments included **TRANCERS II**, **DUNGEONMASTER II**, and the Lovecraftian **EVIL CLERGYMAN**, the latter reuniting **REANIMATOR** cast members Barbara Crampton, Jeffrey Combs and David Gale. The film was held up in litigation after the collapse of Band's Empire Pictures. **TRANCERS II** was later reshot and expanded into a feature-length film.

SEXBOMBS: Linnea Quigley and Della Shepard starred in this horror film spoof which, sometime in 1989, was projected in an L.A. theatre for a single day. Bypassing home video, it was never seen nor heard from again. Director Jeff Broadstreet reunited Quigley and Shepard for **THE NAKED AND THE NUDE**.

SOUL MATES: This 1991 horror movie starred Melissa Anne Moore, Julie Strain, Tristen Rodgers, and Dawn Wells. The film was substantially promoted but faded away, never appearing on home video shelves. Plot involved a lecturing



Preproduction art for *SPACE SLUTS IN THE SLAMMER*, intended as a 1987 vehicle for Linnea Quigley. Production landed in a halt as a result of bankruptcy.

writer who tries to resurrect his deceased lover by preying upon college girls. Naturally, mayhem ensues.

SPACE SLUTS IN THE SLAMMER: Linnea Quigley signed on to play a "galactic bad girl" in this kinky sci-fi tale ("Beyond the Outer Limits, they're hound and determined"), which would have been helmed by David DeCoteau. The plot of this proposed Empire International project: Female convicts, sentenced to a prison planet, decide it's the system that needs reforming. Slated for production in 1987, Empire's slide into bankruptcy halted *SPACE SLUTS*.

STORMSWEEP: Kathleen Kinmont (*FF* 1:2), Melissa Anne Moore, Kim Kopf, and Lorissa McComas are among the trapped occupants in a deserted plantation. And, sure enough, "the

spirit of a lecherous slave master" strips the unsuspecting visitors of their sexual inhibitions and leads them into an array of sexual potpourri. But an even more bloodcurdling story transpired behind the scenes. According to one insider, "The code words for this film are hush-hush. Strange things happened

while shooting inside that house; it definitely had a presence. For one thing, the production went overbudget. And the house had to be rented for an extra month. Cutbacks in the crew forced the cast to work behind the camera." Oh no, it's the ghosts of—of—(will somebody check to see if Michael Cimino and James Cameron are still alive?) Anyway, the producers are still looking for the best distribution deal.

SYNGENOR II: Brinke Stevens almost starred with Don "The Dragon" Wilson in this horror sequel, but the film fell apart in its preproduction stage.

TANTALIZER: Announced in *HorrorFax* magazine (1989), this prospect seemed like a sure bet. Wrapped up in the production package was a crisp script, written by *FF* editor Bill George, about a genetically gluttonous sunken lotion that has a life of its own. Director David DeCoteau intended to hire Linnea Quigley, then a frequently promoted B-Queen, for the leading role. So what happened? It seems the "producers" of the project—Quigley's publicists at the time—were great at claiming involvement in non-existent movies, but actually couldn't raise a dime. Perhaps someone will resurrect the script and cast Heather Locklear in the Quigley role.

TERROR NIGHTS: The producer of this horror film, which was shot several years ago, spent a ton of money on its official screen-



Shot in 1992, *THE DWELLING* has not debuted on video shelves. Michelle Bauer played a "demon queen."

ing and is trying to negotiate a sale to home video. Michelle Bauer, cast as a hiker chick, congregates with other overaged kids for a night in a haunted house. Naturally, mayhem ensues.

VIDEO PIRATES FROM MARS: Announced back in *FF* 1:1, the producers intended to cast Brinke Stevens as Evilla, the character she debuted in *Monsterland* magazine. Bobbie Breese (*MAU-SOLEUM*) was also tapped for the sci-fi comedy, which was alternately titled *MARS STILL NEEDS WOMEN*. "We had several rehearsals," recounts Stevens, "and had posters and T-shirts printed up. But no one wanted to invest in the movie."

YOUNG LUST: Starring Merv Woronoff and a pre-NANNY Fran Drescher, this 1982 Paramount production was a spoof on soap operas. The film was helmed by former *SATURDAY NIGHT LIVE* director Gary Weiss, who previously fell from grace with the lame Biblical comedy, *WHOLLY MOSES!* Exemplifying some possible test engagement, this vanishing act never appeared on video or cable. It couldn't be any worse than *WHOLLY MOSES!* □

Mike Radebeaux and Linnea Quigley grope in a graveyard for the incomplete *BLOOD CHURCH*. Quigley shot 2 versions (nude and attired) of certain scenes.





Posing in Mario Barbe's studio, Ross strikes a pose that evokes Botticelli's *Birth of Venus*. The actress kept her special-like composure for two hours. A combination of prop technicians, originally constructed for *WESTWORLD*, and dead flowers adorn the set.

SHERRIE ROSE

FROM THE GRAVE

PRODUCER-ACTRESS TURNS
HORROR INTO AN A-FILM
TRIUMPH.

By Ari Bass

Sherrie Rose is no phony. She has no fake Hollywood laugh. She drives an old Mustang. Blessed by good taste and high intelligence, Rose says what she thinks, albeit not more than she wants you to know. Her mind is always running.

When I first arranged to meet Rose over coffee in West Hollywood, I was uncertain whether to expect the hard-edged cop of MAXIMUM FORCE, the sad-eyed victim of UNLAWFUL ENTRY, or the sultry vixen of DOUBLE THREAT. What I got was a little of each when she seated herself at a small table overlooking Beverly Boulevard.

The mysterious vectors of heredity, environment and chance have produced something of an enigma. As we talk, I study her face, taking short dips into her eyes. Unlike most Hollywood

colonists, there's something behind Rose's baby blues. She commands attention on-screen but, off the set, Rose endeavors to pass unnoticed and unrecognized. (She nearly maced the author on one occasion. I learned to never sneak-up on Sherrie Rose.)

There's plenty on her mind. "For the last eleven months, I've been producing a feature-length movie called THE SHOT with two other producers. It was made for what most big films spend on beer. It's pretty amazing. Dana Carvey did a cameo for us, and Ted Raimi, Mo'Nique and Michael DeLuise are in it." Rose describes THE SHOT as a character-driven comedy about down-and-out actors trying to make it in Hollywood. "They steal this film from a huge director, and go through tons of trouble," Rose explains. "It's really very funny. I love all the interaction between the



Top to Bottom: (1) Rose arrives while makeup is applied for TALES FROM THE CRYPT. (2) Rose with William Friedkin, director of her 1992 TALES FROM THE CRYPT television episode. (3) Sherrie with UNLAWFUL ENTRY star Kurt Russell. (4) As "The Freak" in the INSIDE OUT anthology

characters."

Rose also co-produced **PREY OF INNOCENCE** with DeLuise. "He really wants to direct," notes Rose, "so I came on as producer and starred in it along with Michael's father, Dom DeLuise, and Ruth Buzzi and a lot of wonderful people like that. It's the first thing I've produced and also acted in. It's an interesting story about a punch-drunk fighter and his coke-dealing brother who go and kidnap a little girl—mine. It's another character-driven story, and it shows how one generation can affect the next in a chain reaction."

Raised in an East Hartford, Connecticut trailer park, Rose and her family relocated to Florida when she was 14. Attending the University of Florida, Rose opted for a major in electrical engineering. "In my third year, I auditioned for a play," she recalls. "I had gone skydiving that morning and, when I went in to audition, I had scratches all over me. The lady said, 'Are you okay?' You didn't have to do this for the part, because the part was a girl criminal (laughs). I got the part, fell in love with the theatre and switched my major."

Ray Liotta played Rose's tormentor in **LIVE AMERICA, ENTRY** (1982). Off the set, the couple became friends.



Rose as the apocalyptic heroine, a female Mad Max, in **NEW CRIME CITY**. LOS ANGELES IN 2025. The title notwithstanding, the 1984 release was shot in Peru.

While attending USF, Rose was offered a role in **SUMMER JOB** (1986). "At the time, I had decided to start my own business. So I went to read for a two-line part and I was in the lobby on the phone, haggling about how the corporation would be set up. The director [Paul Madden] came by and said, 'You are Kathy Shields.' I asked, 'Who's Kathy Shields?' He said, 'She's the lead [character] in my movie.' The role had already been cast, so they gave the girl who had the part another role, and they gave me Kathy. It was a little awkward but ended up working out great, and we all became very good friends."

The Miami arrival of an Italian film company, recruiting casts for movies shot on Haitian locations, prompted Rose's role in **BROTHERS IN WAR**. "That was a pretty good little movie," she recalls. "I was a girl that went to the war to sing to everybody and, in the middle of it, the camp gets raided and I have to get involved in the war. I hate when that happens. It was a good action film. I got to shoot my first machine gun."

Rose decided to reenlist for the action film titled **CYBORG**. "Haiti was horrible, it was ridiculous," she sighs.

"We were shooting on locations with no bathrooms and no drinking water. It was like camping, while trying to look good and make a movie at the same time. I ended up making two more movies for that company."

Back in Miami, after enjoying her first taste of critical success with the AIDS drama, **THE VICTIMS**—"It had a limited release, but I got some good reviews in the *Miami Herald*, which was really nice for me"—Rose landed a minor role in Abel Ferrara's **CAT CHASER**. "Unfortunately, my scene got cut out," she shrugs. "But it was great to meet some major actors, Peter Weller and Charles Durning. Ferrara is a fun guy, an eccentric guy. It was weird meeting him

because I hadn't met any Hollywood directors before. He was the first and I went, 'Oh shit, I'm in for a ride.'"

Searching for more opportunity, Rose transplanted herself to Los Angeles. "Right away, I got an action movie with Jan-Michael Vincent and Sam Jones called **IN GOLD WE TRUST**. I went straight away to Thailand, and I was there for four months. When I came back, I did a bunch of MTV videos, then went back to Thailand to do **KING OF THE KICKBOXERS** with Loren Avedon, Don Stroud and Richard Jeacock."

Despite her increasing roster of credits, the buzz over Rose didn't really begin until **A CLIMATE FOR KILLING**, a 1990 release starring John Beck and Katherine Ross. Performing a shadowy love scene, Rose established her trademark—making a powerful impression in a small, seemingly generic role. "That movie was finished," she recounts, "then they showed it to an audience and the audience wanted to know who the dead girl, that they kept talking about, was. So they went back and shot a flashback scene with me, and edited it into the movie."

Hired for **BODY WAVES** (1991), a puerile comedy shot for Roger Corman's Concorde company, Rose couldn't be intimidated into performing starlet obligations. "Through the producer, I had a little bit of an argument with Corman over the phone, because they

IN GOLD WE TRUST provided Rose with one of her earliest action roles. She shoots traitorous CIA agents with James Phillips and Jan-Michael Vincent.



SHERRIE ROSE

"Being creative is more fun than someone giving me \$1 million and saying, 'Buy all the shit you need.' Growing up without lots of money made me a good producer."

wanted my shirt to come off during this pool table gag and I said, 'I can't justify that in my brain.' It's one thing to do a love scene, but to just have your shirt ripped off at a pool hall, I don't know. It was this whole rigmarole on the set, 'Sherrie, you'll break your contract!' Then we got with Roger on the phone. But it all worked out and, since then, I've done two movies for them."

Her next film for Corman, *INNOCENT BLOOD*, was a rare case of damsel-in-distress casting for Rose, who routinely utilizes her physical prowess to earn vigorous roles. "I went to school in East Hartford and when I was about ten, I started feeling threatened and I wanted to know how to defend myself," she says. "Once I started studying the martial arts, I found a discipline in it that I didn't really have at home. As an actress, I found that there was a demand for actresses who could do martial arts, so that has opened some doors."

Though previous assignments that year were limited to minor parts, Rose was offered an expanded role in PM Entertainment's *DEADLY BET* (1991), a kickboxing movie set in Las Vegas. A role in PM's *MAXIMUM FORCE* followed.

"It was a strange situation, though, because I got *UNLAWFUL ENTRY* in June of that year but its production date kept getting pushed back. So I wasn't taking any movies, and I was turning down a lot of work."

"As soon as I start shooting *MAXIMUM FORCE*, *UNLAWFUL ENTRY* calls and says, 'Hey, we need you on the set in two days.' So I literally ran back and forth between the two. It all worked out, and it was a big education running from a \$26 million movie to a \$700,000 movie."

Despite the drop in production value, Rose savored the more meaty role in director Joseph Merhi's actioner. Recruited by rogue police captain John Saxon,



Dana Carvey (center) performed a cameo in Rose's production of *THE SHOT*. Her Production team (l-r) includes Julie Horowitz, Penny Frank and Dan Bell.

Rose's highly decorated cop collaborates with Sam Jones and Jason Lively to bust evil industrialist Richard Lynch. "I'd like to work for PM again," she nods. "We've talked about doing some more stuff together."

Projecting pathos and vulnerability, Rose was a standout in Jonathan Kaplan's *UNLAWFUL ENTRY*. Cast as a woman who is humiliated and dumped by psychotic cop Ray Liotta, she describes the movie as "a good break. I get a lot of compliments that it could have been just a bimbo scene, and I made something interesting out of it. It was my first A-movie, which was very exciting. I had to go back five times and read for it. Jonathan Kaplan was sweet to me, and he told me to say goodbye to B-movies after this. Ray Liotta was wonderful to work with as an actor. We ended up dating for four or five months afterwards, and we became friends."

As one of Paul Johansson's murderous bodyguards in *MARTIAL LAW II: UNDERCOVER* (1992), Rose demonstrated her flair for

martial arts fighting but was not afforded much dialogue. She was on-screen long enough to turn a cop's wife (Denise Duff, *FF 24*) into a widow, and later clashed with Cynthia Rothrock in a battle to the death.

The same year, Rose was cast in *DOUBLE THREAT* as a youthful ingenue who hody-doukies for mature screen star Sally Kirkland. The concluding scene reveals that Rose, who turns out to be Kirkland's daughter, conspired with mom to wipe out their mutual sleazeball lover, Andrew Stevens.

"It was about a month's shoot, pretty fast. It had the potential to have been a much better film, but I think we did a really good job for the money and time we had. I had known Andrew Stevens for a long time and he was like a friend, like a brother, so it was very bizarre doing a love scene with him."

"On a Dead Man's Chest," a 1992 episode of HBO's *TALES FROM THE CRYPT*, introduced Rose to the horror genre. Directed by William Friedkin, she portrayed a bombshell whose

body is illustrated with a very authentic tattoo rendering of a serpent. "Billy Friedkin is a wild man," she relates, "I really liked him a lot. I went in to audition, and he stood up and gave me a big hug. He almost hired me on the spot, and he cancelled all other appointments for that part—and some big stars were coming in to read for that part. It really made me feel good."

"I had to do a hody cast for the snake tattoo, and then they put a stencil on me. But that rose tattoo is my own—I've had it since I was 14 years old. I always cover it in my movies, so that was the first time I have showed it."

Rose's recent appearance in *VOYEUR* enlightened her to the technology behind the burgeoning interactive film medium. "Shooting on blue screen was very difficult," says the actress, who played the daughter of Grace Zabriskie and Robert Culp. "I had to sit on things and grab things that didn't exist. Everything was blue—I didn't want to wear blue for months after that."

"It was like theatre because the camera stays in one position, and you walk on a stage-like atmosphere. You sit down on a block, and lean back, and make believe it's a couch. But blue screen is all about money, you don't have to pay for any sets. Most of the money goes into post-production computer work. Robert Weaver, who used to work for Disney, directed it and the results are really impressive."

Making the transition from soundstage to Peruvian locations, Rose supported Stacy Keach and Rick Rossovich in another Concorde-New Horizons production. "It's very much along the lines of *MAD MAX*, and I play a street girl in a future Los Angeles," she explains. "It's a pretty crazy movie called *NEW CRIME CITY* (1994). It seems to have come off pretty well, and since then Concorde has tried to hire

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TINA DESIREE BERG

continued from page 8

of the nudity. I would turn down a role even if I had a body double, because it would still reflect on me. It's not so much the 'nudity' of it, it's the recognition. I just think that every person is entitled to make their own decisions in life, and to stand by those decisions."

That's Tina Desiree Berg: straight up, no chaser. Berg is a woman who doesn't want to be condemned by a short-lived career in B-films. She may have already succeeded. While submitting this article to *press*, I learned that Berg is auditioning for *DAWN HUNTER*, Mike Frankovich, Jr.'s triple-A production adapted from the AC comic book. Berg is a match for any of the characters described by AC president Rebekah Black: "The team members are babes, but in no way bimboes...They're women with beauty and brains, with independence and self-reliance." That's Tina, all right. □

VIDEO LAS VEGAS

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provided, of course, a demonstration of my Worldwide Wrestling Federation training was absurd.

The Barbe Twins—I think it's Shane and Sue—pulled a *Loftys* on me. They both just sat there, and it's debatable whether or not they can actually talk. I was introduced to them by someone, and the twins just smiled a lot and nodded their heads up and down in unison. Anatomically, they're really impressive. I mean, you just can't believe that a human woman could possibly have all that good stuff happening everywhere—but to see it twice, that really blows you away.

And that just about wrapped VSDA 1994. I returned to my hotel room at 6 p.m., to take a one-hour nap to rest up for a host of parties that were scheduled throughout the evening. Fifteen hours later, I woke up. I was still in my clothes, lying on an unmade bed. Back in L.A., I talked to other VSDA attendees, who informed me that I missed some of the greatest parties ever thrown in the history of mankind. But that's Vegas, so one knows what may happen in the glitzy city. You only hope that you're lucky enough to live and write about it. □

SHANNON WHIRRY

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her fans to cold showers.

WHIRRY POSTSCRIPT

By Larry Greenberg

September, 1994. FF enjoyed a reunion with Shannon Whirry on the set of *THE GRANNY*. Seated in the makeup trailer, Whirry was being transformed into a crumpling hag. Buried under layers of Christopher Nelson's makeup, Whirry insisted that I check out some of her glamorous *scribs* to authenticate she looks nothing like her crenelike counterpart.

So what's with the heavy makeup? "Evil," she replies. "Evil shows me what it's like to be an old spinster who's rotting away." Reminding her that she is closely linked with erotic thrillers, I asked Whirry if *THE GRANNY* is indicative of a career change. "I liked the role," she answered through the cracked latex. "I just came off a miniseries for ABC. Now I'm doing this. Then I'm doing an action-adventure after that. So I don't think I'm just an erotic thriller actress. I don't think of myself that way. So this is just another one of the many things I'm doing. Every role I take is based on the script." □

SHERRIE ROSE

continued from page 10

me a few more times. I'm hoping to bring one of my scripts to them in the future."

Twice appearing on *INSIDE OUT*, the episodic Playboy Channel/Propaganda Films series, Rose was directed in both vignettes by Tony Randel (*HELLBOUND: HELLRAISER II*). "In the first one [*The Leda*], I thought it would be interesting to act and interact with a computer. I got a lot out of the other actor's eyes when I'm acting, so it was challenging to work with a computer."

The second *INSIDE OUT* segment, titled "The Freak" is a mesmerizing, letterboxed black and white chronicle about a future Earth partially dominated by an alien race. "I loved 'The Freak,'" enthuses Rose, "because I got to wear prosthetic makeup on my face. I had always wanted to do a horror movie, and no one ever hired me to do one. I never even got auditions for them." At least, not until earlier this summer... □

Directed by Ernest Dickerson

son (*JURIC*). Rose was cast in the full-length *TALES FROM THE CRYPT* movie, *DEMON KNIGHT*. The film reunites Rose with Todd Masters, the special effects master who sculpted her body cast for the *CRYPT* television episode. As a diner waitress-turned-zombie, Rose supports Billy Zane, William Sadler, and ubiquitous B-movie favorite Dick Miller. "Originally, they were only auditioning heavy women for the part," says Rose. "My manager called and said, 'Listen, nobody knows trailer trash better than Sherrie.' They called me in and I sold it."

Despite her frantic schedule, Rose has added more television work to her resume. HBO has beckoned her to spin more *TALES FROM THE CRYPT*, specifically a Halloween trilogy slated for broadcast this October. She recently portrayed a "calendar girl" in an episode of the Disney series, *THE GOOD LIFE*.

"I'm getting more comfortable being more experimental with my choices for a character," says Rose. "You know, when you make big choices, it could be a big mistake... when you make small choices, it's just a small mistake. It's a risk. I figure I've been around this long, and I've done a lot of work, so I must be doing something right." □

LISA COMSHAW

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whip the extras. I was flattered, because usually directors like to whip their own talent [*laughs*]."

The actress hopes she'll stand out, "like a sore thumb," in *TOUGH AND DEADLY*. Hired for the sole female role, opposite Billy Blanks and Bowdy Roddy Piper, Comshaw plays "a drunken prostitute. But I got to play it very funny, stumbling around. It's an action heavy film, so they needed something to lighten it up." One week later, Comshaw shot a scene for *RAVEN-HAWK*, a Rachel McIlish action film produced by the star's husband, Ren Samuels. John DeLancie plays a convicting U.S. senator who will stop at nothing to get his hands on Indian territory. "I play a prostitute again," giggles Comshaw, "and the Senator is planning all of this on the phone while I'm sitting there drinking champagne. I tried to drink

some of the real stuff, but they caught me and they wouldn't let me."

Cast opposite David Naughton, Comshaw recently completed the action-adventure *CATCH A FALLING STAR* in Cuernavaca, Mexico. Comshaw portrays an illegal arms dealer. "She's evil... *lo, she's evil!*" exclaims director John Cadenhead of Comshaw's character. "Lisa has wonderful comic timing, yet she's very and menacing at the same time." Upon her return to the States, the actress barely had time to do her laundry before going to work on *DARK RED*.

Reflecting on her career, Comshaw admits, "I never thought I would end up acting. I think there was a part of me that was afraid of the challenge. I used to back down from the competition. Something happened along the way, and I've gotten a lot better about it. I just don't look at where everyone is in their careers and say, 'Oh wow, I wish I were where they are.' What matters is where you end up."

Comshaw represents living proof that the B-Cinema of the '90s is not merely the comfortable bulwark of ineptitude. "We have to start somewhere," explains Comshaw. "There's a lot of dues to pay, and you may never even make it, but—*you* know what?—I don't really care. There will be a reading that I can either blow or make. At this point, I just want to be ready for the moment." □

VIVIAN SCHILLING

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as she undressed. I had written it without nudity in order to maintain the dignity of the moment, without making it up with unnecessary exploitation. I was given a lot of hell over my refusal to do nudity, and was told the film wouldn't sell because of it. Well, in spite of the predictions of impending doom, the film has experienced a healthy life.

Some ask how I feel about being an actress and writer... they ask what advice I could give them. I would have to say, most importantly of all, maintain your self-respect. Secondly, don't be afraid to break the rules! If they say it can't be done because everybody else is doing it a different way (pardon my Kansas roots)—bullshit! Give them a run for their money, anyway. □

NICOLE HANSEN

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uncomfortable, always. No matter what, I have never done a love scene, or even kissed any male co-star that I was attracted to. Can you imagine a job where you have to be intimate with people that you have no desire to be intimate with?

"As an actress, you're exploited in a lot of ways. You're asked to do things that aren't normal, like stunts, which really should be done with doubles, and the health risks you're asked to take. On AMERICAN CYBORG, we did a lot of shooting under acid rain, we did several weeks in a chemical factory and several more in a sewage-filled port. I was constantly sick on that shoot from those conditions. I think that male actors are definitely treated more favorably, because directors will try to intimidate an actress."

"It gets frustrating that everyone just sees this," continues Hansen as she shoots a glance at her physique. "Very few people see that I have other things to offer... especially when I'm blonde for a movie, people just write me off as some dumb blonde and don't take me seriously. I have really had to fight to be heard and get some respect. That was especially true in Israel. You know, I don't want to be a huge movie star because I'd like to lead a normal life, too. That's just something I've never really had."

ASIAN HEROINES

continued from page 38

woman of talent and exquisite beauty will break the hearts of her admirers when she marries later this year.

Joyce Wong

Actresses interviewed for *Femme Fatales* have expressed a justified fear of typesetting. Add Joyce Wong (Wong Chu-hsien) to the list. The former captain of Taiwan's female basketball team, Wong fought for the coveted role of a beautiful spirit in *Ching Siu-tong's* A CHINESE GHOST STORY. She was finally cast in the movie, co-starring with Leslie Cheung. The film, an enormous commercial and critical hit, has even scored with overseas audiences. But the film's success turned into Wong's professional

liability. She has been subsequently cast in movies—some good, some bad—as a resilient, tormented ghost who is eternally seeking true love and reincarnation. Wong's ethereal presence has haunted ETERNAL COMBAT, CHINESE LEGEND, FOX SPIRIT, SECRET OF NYMPH, CHINESE GHOST STORY II and III, and many more! She's been so often identified as a ghost that, upon meeting Ms. Wong off the set, I somehow thought she would be dressed in white robes and float away. She finally managed to ditch the stereotype in GREEN SNAKE, a fantasy film directed by Tsui Hark. Cast as evil "snakewomen" seeking the opportunity to turn human, Wong and Maggie Cheung communicate a tantalizing sexuality in their performances.

Conclusion

This retrospective would be incomplete without a few honorable mentions. Actresses, scheduled for future coverage, include Rosamund Kwan (Kwan Chilam), Loletta Li (Lee Lai-chun), Carrie Ng (Ng Ka-ii), Anita Yuen, Michiko Nishiwaki, Moon Lee (Lee Cho-fung), Jade Leung (Leung Tsz-ming), Maggie Cheung (Cheung man-yuk), Ewong Yung (Yung Hung), Ellen Chan, Fennie Yuen (Yuen Kit-yung), Shasha Cheung (Cheung Man), Michelle Hsiao (Li Kar-yun), Sally Yeh (Yip See-man) of John Woo's THE KILLER, and Tsui Hark's PEKING OPERA BLUES, Anita Mui, Sihalle Hu, Ng Seen-lin, Eurasian beauty Ann Brigid-wa of FULL CONTACT, Nina Li, Wai Yin-hong, and many, many more.

Joy!!!

Special thanks to the following (off-screen) *femmes fatales*: Joyce Cheung, Stella Cheung, Jenus Kwong, Juliana Lu, Sylvia Noronha and Freepsy Pang. Thanks also to the following for their help with this article: Mrs. Ann Hung, Mr. Russell Cawthorne, Mr. Taim Tak-fatt, Mr. James Watt and everyone at China Entertainment, City Entertainment, Davian International, Film Workshop, Golden Harvest, Golden Power, Mandarin Films and Movie Impact.

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VIVIAN SCHILLING: EXPOSING MYSELF ON FILM

BY VIVIAN SCHILLING

At the request of your trusted editor, Bill George, I'm taking my first plunge into journalism. He wanted an update, covering my past year as an actress, writer and film producer. He also wanted the answers to some recurring questions that the readers seem to be asking, with topics ranging from nudity in films to advice on Hollywood. While I am certainly no authority on following Hollywood protocol, I can tell you what has and hasn't worked for me thus far.

THE UPDATE: I miraculously survived the filming of *FUTURE SHOCK*, in which I was insane enough to write myself in as a woman being attacked by wolves (advice, numero uno...never write a part you would be too terrified to play yourself). I emerged on the last day of the shoot with countless bumps, bruises and shattered nerves but, luckily, with all limbs intact. As one of the producers of the film, I encountered the standard disasters ranging from one of our truck drivers accidentally ripping out the sprinkler system of a neighboring house, to the entire neighborhood burning to the ground halfway through the shoot. (I swear we had nothing to do with the latter! Advice numero dos... always have a backup plan or a brilliant set designer on hand.) In spite of it all, the film was released earlier this year and lasted 12 weeks on the *R*-rated rental charts.

Right after the filming of *FUTURE SHOCK*, I immediately flew to Canada where I starred in the western *SAVAGE LAND*, alongside Corbin Bernsen and Graham Greene. I was originally intended to play a singer in the film, but the writer decided I was bet-

ter suited as a gunslinger! Mind you, this is right after I had just been shot, cut, tormented and eaten in *FUTURE SHOCK*, so I was a bit hesitant as to what exactly being a gunslinger entailed. Luckily enough, I found the only dangers to be rolling around on top of a stagecoach with two pistols strapped to my legs (which I was assured were loaded with blanks that could only blow a hole in my leg—thank God, nothing serious), crossing a roaring river strapped to the back of a muscular guide (horses were too smart to cross, but man braves all), and standing backwards atop a slippery crevice (advice numero tres... always wear sensible shoes) where, with a slip of the foot, I could have plummeted 200 feet to my death to be carried nicely and neatly down the river to the U.S. But, once again, I emerged with all limbs intact.

Deciding I needed a little break from the perils of acting, I turned to writing my second novel, *Darkworld*. I'm on page 124, so wish me luck.

NOW FOR HOLLYWOOD PROTOCOL: After relocating to Hollywood from Wichita, Kansas, one of the first things I learned about the entertainment business is that you have to break the rules in order to survive. There was no golden key to the industry laid out for me when I arrived in my jam-packed U-Haul with my Toyota Starlet in tow. My dream was to be an actress, which meant that auditions were of the essence. Though I landed small roles, I felt saddened by the whole idea of constantly auditioning for work and having my future entirely in the hands of others. I was raised to be honest and forthright with people and the act of "schmoozing," which can be so important in Hollywood, seemed to go against every-



Actress/author Vivian Schilling is writing *Darkworld*, her second novel.

thing my mother and father had taught me. You're nice to someone because you like them, not because of an ulterior motive. This, of course, made "doing lunch" a bit uncomfortable.

Terrified that my future lay in impressing people that I didn't give two hoots about, I decided I needed to find something that would put my career into my own hands. This is when I turned to writing.

The one consistency I seem to keep encountering in my lengthy stay in Hollywood is that old, pessimistic attitude that "it can't be done because no body else did it that way." I was told that writing a screenplay shouldn't be done without formal training and that I should expect to write five or six scripts before one actually got produced. I wrote my first script, *TERROR EYES* and along with my partner, Eric Parkinson, we produced it on a shoestring budget. I learned about editing, film distribution and what crews like to eat after a twenty-hour day. The film returned the investor's money with a tidy profit, enabling us to make another film. My sec-

ond effort at wearing multiple hats was *SOULTAKER*, a feature-length film with a higher budget than *TERROR EYES*. I took a lot of slack because not only was I a young, female writer, I was insistent on playing the lead in my own script (another big "No-No" in Hollywood). Well, I did it anyway, and it ended up being a very positive experience I'm grateful to have had.

Another myth I was fed was that an actress/screenwriter couldn't possibly write a novel...it was unheard of. Well, I did and no lightning bolted from the sky and struck me down. Then I was told by the publishing industry that, because I was a first-time novelist and because *Sacred Prey* was in the "fantasy genre," that it wouldn't sell more than 5,000 copies in hardback because even John Grisham's *A Time To Kill* sold less than that on its initial release. Much to my delight, *Sacred Prey* has long since passed the 5,000 mark and is in its third printing.

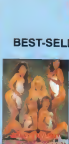
As an actress, I was told early on that I had to do nudity in order to perform in B-films...that, as a woman, my body was the surest way to the top. The experts cited classic examples of successful actresses who had posed in *Playboy* and *Penthouse*. I have nothing against nudity, and am not ashamed of my body, but I refuse to do something I don't feel comfortable with. Obviously, there are times when nudity is necessary for a scene, but I have not yet been given a script containing the proper, motivated circumstances...and nudity, for the sake of sheer exploitation, is not for me. When filming *SOULTAKER*, the director wanted nudity, the investors wanted nudity, the whole *CREW* wanted nudity in the bathroom scene where my character was being watched

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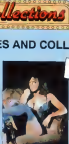
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